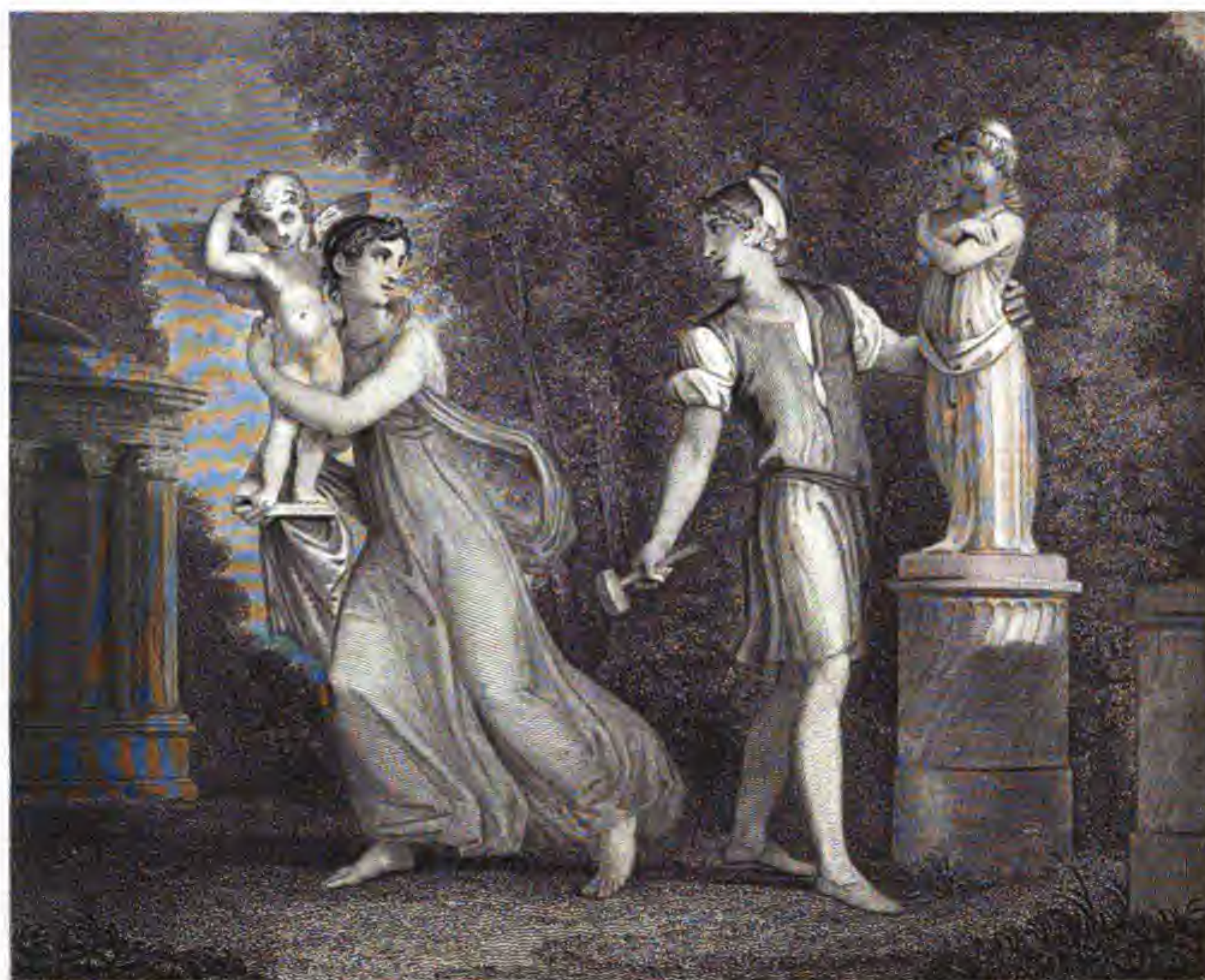


40 Mms. pr. 35.243

A SELECTION OF
POPULAR NATIONAL AIRS,
WITH
Symphonies and Accompaniments
BY
SIR JOHN STEVENSON, Mus. Doc.
THE WORDS BY
THOMAS MOORE, Esq.



Drawn by E. Stothard, R.A.

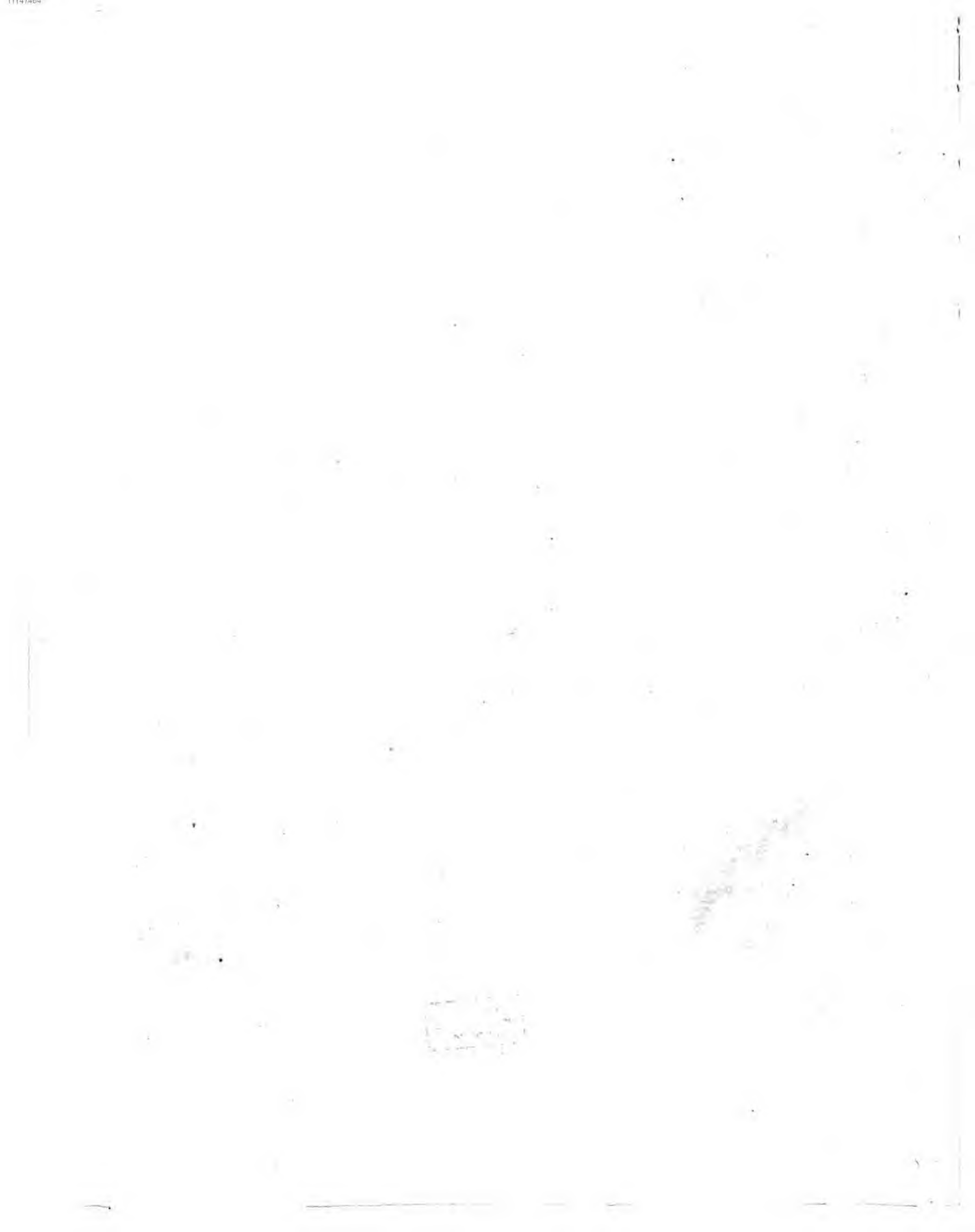
Engraved by J. Wilson.

Sold at Sta. Hall.

L O N D O N .

Price 12 0

Published April 23rd 1818, by J. Power, 34, Strand.



To the
Marchioness of Lansdowne
This Volume is Inscribed,

By her Ladyship's obliged
& faithful Servant,

Thomas Moore.

Weymouth Cottage
Devizes.

ADVERTISEMENT.

It is CICERO, I believe, who says "*natura ad modos ducimur*;" and the abundance of wild, indigenous airs, which almost every country, except England, possesses, sufficiently proves the truth of his assertion. The lovers of this simple, but interesting, kind of music are here presented with the First Number of a collection, which, I trust, their contributions will enable us to continue. A pretty air without words resembles one of those *half* creatures of PLATO, which are described as wandering in search of the remainder of themselves through the world. To supply this other half, by uniting with congenial words the many fugitive melodies which have hitherto had none, or only such as are unintelligible to the generality of their hearers, is the object and ambition of the present work. Neither is it our intention to confine ourselves to what are strictly called national melodies, but, wherever we meet with any wandering and beautiful air, to which Poetry has not yet assigned a worthy home, we shall venture to claim it as an *estray* swan, and enrich our humble Hippocrene with its song.

It is not, indeed, without strong hopes of success that I present this First Number of our miscellany to the Public. As the music is not my own, and the words are little more than unpretending interpreters of the sentiment of each air, it will not perhaps be thought presumption in me to say, that I consider it one of the simplest and prettiest collections of songs to which I have ever set my name.

T. M

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A TEMPLE TO FRIENDSHIP.*

Spanish (Lir.)

*With Spirit
but not
too quick.*

"A Temple to Friendship" said Laura, enchant-ed, "I'll build in this garden, the

thought is divine!" Her Temple was built — and she now only wanted An

image of Friendship to place on the shrine. She flew to a sculptor, who

* The thought is taken from a Song by Le Prieur, called "La Statue de l'Amitié."

set down before her A Friendship, the fairest his art could invent, But so

cold and so dull, that the youthful a_dorer Saw plainly this was not the

i_dol she meant.

"Oh! never," she cried, "could I think of enshrining An image, whose looks are so

3



joyless and dim; But yon little God, up-on roses re-clin-ing, We'll

make, if you please, Sir, a Friendship of him.' So the bargain was struck with the

little God laden She joy-ful-ly flew to her shrine in the grove - 'Fare-

well,' said the sculptor 'you're not the first maiden, Who came but for Friedship and

took away Love?'

FLOW ON, THOU SHINING RIVER.

Portuguese (Air)

In Moderate time with Expression

Flow on, thou shining ri - ver, But, ere thou reach the

sea, Seek Ella's bow'r and give her The wreaths I fling o'er thee. And

tell her thus, if she'll be mine, The current of our lives shall be, With

joys a long their course to shine, Like those sweet flow'rs on thee.

5

But if, in wand'ring thi - ther, Thou

find'st she mocks my pray'r, Then leave those wreaths to wi - ther Up -

on the cold bank there. And tell her thus, when youth is o'er, Her

lone and loveless charms shall be Thrown by upon life's weedy shore, Like

those sweet flow'rs from thee.

FLOW ON, THOU SHINING RIVER.

Portuguese (ii.)

DUETT

*In Moderate
Time & with
Expression*

7

tell her thus, if she'll be mine, The current of our lives shall be, With

And tell her thus, if she'll be mine, our lives shall be,

joys a long their course to shine Like those sweet flow'rs on thee.

With joys to shine Like those sweet flow'rs on thee.

But if, in wand'ring thi-ther, Thou find'st she mocks my pray'r, Then

But if, in wand'ring thi-ther, Thou find'st she mocks my pray'r, Then

leave those wreaths to wi - ther Up - on the cold bank there. And
 leave those wreaths to wi - ther Up - on the cold bank there.

tell her thus, when youth is o'er, Her lone and loveless charms shall be Thrown
 And tell her thus, when youth is o'er, Her charms shall be

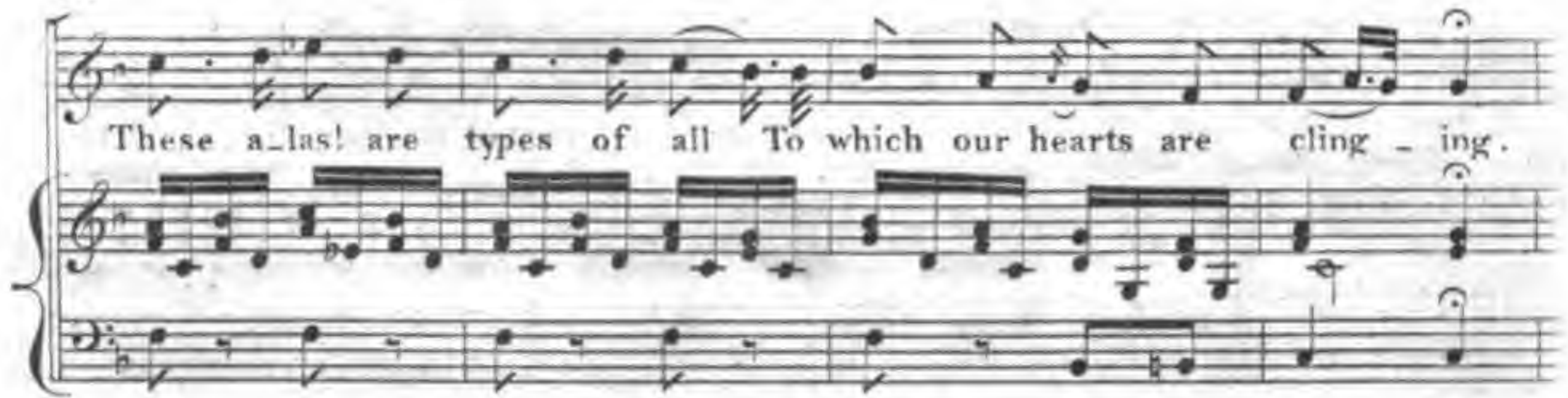
by upon life's weedy shore, Like those sweet flow'rs from thee.
 up - on life's shore, Like those sweet flow'rs from thee.

ALL THAT'S BRIGHT MUST FADE.

9

Indian (Air)





These a-las! are types of all To which our hearts are cling - ing.



All that's bright must fade, The brightest still the fleetest,



All that's sweet was made But to be lost when sweetest!



Who would seek or prize Delights that end in aching? Who would trust to

ties That ev'ry hour are breaking? Better far to be - - - In

ut-ter darkness ly - - ing, Than be blest with light and see That

light for e-ver fly-ing! All that's bright must fade, The bright-est still the

fleetest, All that's sweet was made But to be lost when sweetest!

ALL THAT'S BRIGHT MUST FADE.

DUETT.

*Indian (v.)**Melancholy*

13

Stars that shine and fall, The flow'r that drops in springing, These a-las! are
 Stars that shine and fall, The flow'r that drops in springing, These a-las! are
 types of all To which our hearts are clinging. All that's bright must fade, The brightest
 types of all To which our hearts are clinging. All that's bright must fade, The brightest
 still the fleetest, All that's sweet was made But to be lost when sweetest!
 still the fleetest, All that's sweet was made But to be lost when sweetest!

356

Who would seek or prize De_lights that end in aching? Who would trust to

ties That ev'_ry hour are breaking? Better far to be - - - In

ut_ter darkness ly - - ing, Than be blest with light and see That



light for e - ver fly - ing! All that's bright must fade, The brightest

light for e - ver fly - ing! All that's bright must fade, The brightest



still the fleetest, All that's sweet was made But to be lost when

still the fleetest, All that's sweet was made But to be lost when



sweetest!

sweetest!

SO WARMLY WE MET.

Hungarian (in)

(With)
trumpets

So warmly we met and so

fondly we parted, That which was the sweeter ev'n I could not tell, That

first look of welcome her sunny eyes darted, Or that tear of passion which

bless'd our farewell. To meet was a Heav'n- and to part thus an-other, Our

joy and our sorrow seem'd rivals in bliss; Oh Cupid's two eyes are not

lik_er each o_ther, In smiles and in tears, than that moment to this.

8va

The first was like day-break, new, sudden, delicious, The dawn of a pleasure scarce

kindled up yet— The last was that farewell of day-light, more precious, More

glowing and deep, as 'tis near-er its set. Our meet-ing, tho' happy, was

ting'd by a sorrow, To think that such happiness could not remain, While our

parting, tho' sad, gave a hope that tomorrow Would bring back the blest hour of

meeting again.

THOSE EVENING BELLS.


19

(Air - The Bells of St. Petersburg)

*Pensively
and in
Moderate
Time.*

Those ev'n-ing bells, those ev'n-ing bells, How many a tale their
mu-sic tells Of youth and home and that sweet time, When last I
heard their soothing chime! Of youth and home and that sweet time, When
last I heard their sooth-ing chime!

* It will be perceived that the Air is here made the Accompaniment.



Those joy-ous hours are past a-way, And many a heart, that



then was gay, With-in the tomb now dark-ly dwells And hears no




more those ev'-ning bells, With-in the tomb now darkly dwells And



hears no more those ev'ning bells .



And so 'twill be, when I am gone, That tuneful peal will still ring



on, While o - ther bards shall walk these dells, And sing your praise, sweet



ev'ning bells! While o - ther bards shall walk these dells, And sing your



praise, sweet ev'ning bells!

SHOULD THOSE FOND HOPES.

*Portuguese Air,**With
Expression*

visions of youth and joy. Should the gay friends for whom thou wouldst

banish Him who once thought thy young heart his own, All, like

springbirds, false-ly vanish, And leave thy winter unheeded and lone.

Oh! 'tis then he thou hast slighted Would come to cheer thee, when all seem'd

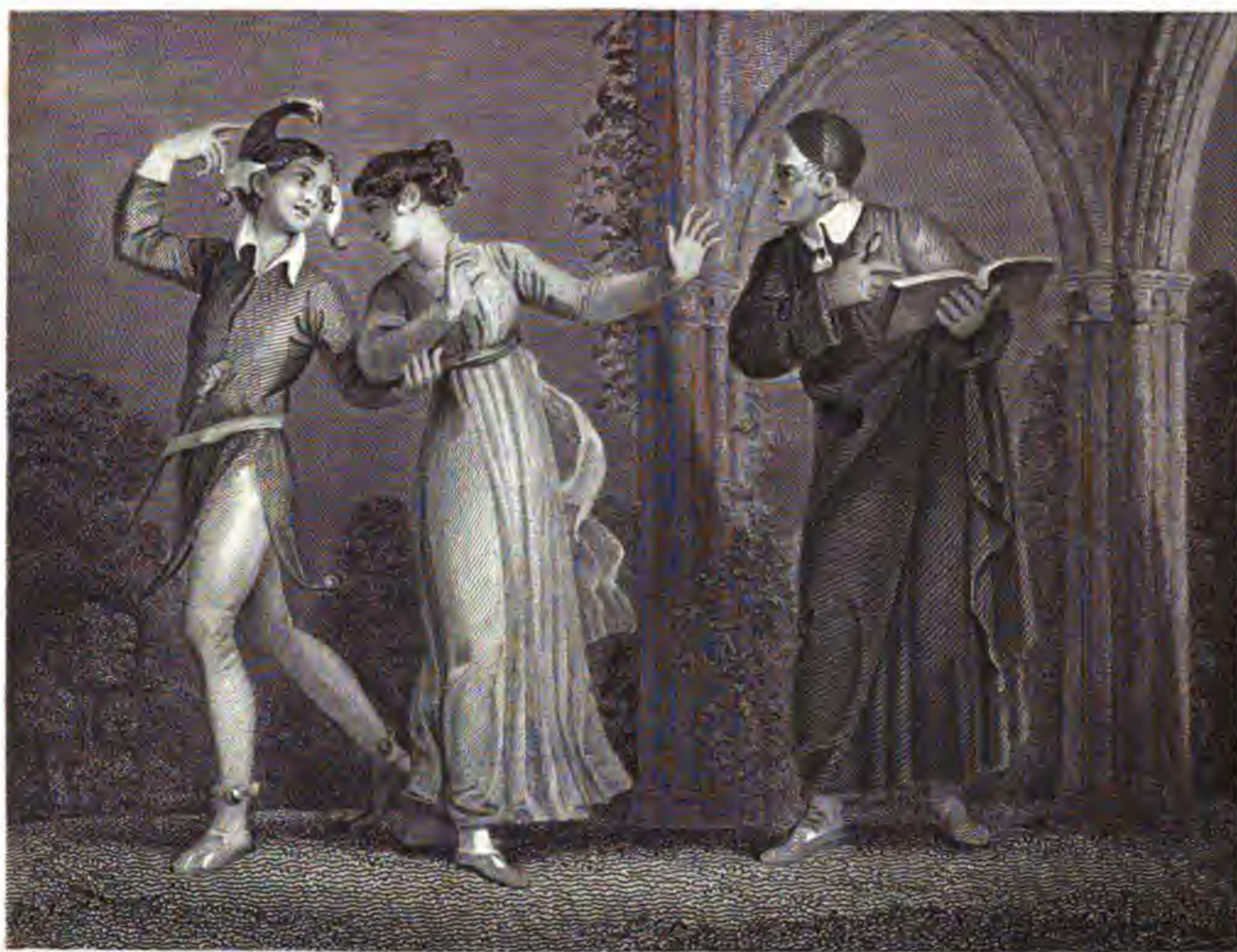
o'er; Then the truant, lost and blight-ed, Would to his bosom be taken once

more.. Like that dear bird we both can remember, Who left us while summer shone

round; But, when chill'd by bleak December, Upon our threshold a welcome still

found.

REASON, FOLLY, and BEAUTY.



Beauty, who likes to be thought very sage,
Turn'd for a moment to Reason's dull page,
Till folly said
Look here sweet maid!
The sight of his cap brought her back to herself;

REASON, FOLLY AND BEAUTY.

25

Italian. (ir.)

*Quick and
Playful?*



Reason and Folly and Beauty, they say, Went on a

par-ty of pleasure one day; Folly play'd Around the maid, The bells of his

Cap rung merri-ly out, While Reason took to his sermon-book—Oh which was the

26

pleasanter no one need doubt, no, no, no, no - - Which was the

pleasanter no one need doubt. Which was the pleasanter no one need doubt.

8va

Beau-ty, who likes to be thought ve-ry sage, Turn'd for a

moment to Reason's dull page, 'Till Folly said "Look here, sweet

27

maid! The sight of his Cap brought her back to her-self; While Reason

read His leaves of lead, With no one to mind him, poor sen-si-ble

elf! no, no, no, no, - - no one to mind him, poor

sen-si-ble elf! no one to mind him, poor sen-si-ble elf!

8va

Then Reason grew jea-lous of Fol-ly's gay Cap, Had he that
on, he her heart might en-trap - "There it is" quoth Fol-ly "old
quiz!" (Fol-ly was always good na-tur'd, 'tis said) Un-der the
sun, There's no such fun As Reason with my Cap and bells on his
head ha! ha! ha! ha! Rea-son with my Cap and

bells on his head! Reason with my Cap and bells on his head!"

8^{va}

But Reason the headdress so awkwardly

wore, That Beauty now lik'd him still less than be - fore, While Folly

took Old Rea-son's book, And twist-ed the leaves in a Cap of such

30

ton That Beauty 'vow'd, (Tho' not a - loud) She lik'd him still

bet-ter in that than his own, yes, yes, yes, yes,

lik'd him still better in that than his own. lik'd him still better in

that than his own. *8va*

FARE THEE WELL, THOU LOVELY ONE!

31

Sicilian Air

With feeling

The piano introduction consists of two staves. The right hand plays a melody in treble clef, and the left hand plays a supporting bass line in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The melody begins with a half note F#4, followed by quarter notes G#4, A4, B4, and C5, then a half note B4, and a final half note A4 with a fermata.

The first system of the song features a vocal melody in treble clef and piano accompaniment in bass clef. The lyrics are: "Fare thee well, thou love-ly one! Love-ly still, but dear no more;—". The piano accompaniment consists of a steady eighth-note pattern in the left hand and a melody in the right hand.

The second system of the song continues the vocal melody and piano accompaniment. The lyrics are: "Once his soul of Truth is gone, Love's sweet life is o'er. Thy".

The third system of the song concludes the vocal melody and piano accompaniment. The lyrics are: "words, whate'er their flatt'ring spell, Could scarce have thus de- ceiv'd; But".

32 *ad lib.*

eyes that act - ed truth so well Were sure to be be - liev'd. Then,

fare thee well, thou lovely one! Love - ly still, but dear no more;

ad lib.

Once his soul of Truth is gone, Love's sweet life is o'er.

a tempo

Yet those eyes look constant still, True as stars they keep their light,

still those cheeks their pledge fulfill Of blushing always bright. 'Tis on-ly on thy
 change-ful heart The blame of falsehood lies; Love lives in ev'-ry other part, But
 there alas! he dies. Then, fare thee well, thou lovely one! Lovely still, but
 dear no more; Once his soul of Truth is gone, Love's sweet life is o'er.

ad lib.

a tempo

DOST THOU REMEMBER.

Portuguese Air.

Tenderly

Dost thou re-mem-ber that place so lone-ly, A place for

lovers, and lovers on-ly, Where first I told thee all my secret

sighs, Where first I told thee all my secret sighs; When, as the

moonbeam, that trembled o'er thee, Illum'd thy blushes, I knelt be-

35

fore thee, And read my hope's sweet triumph in those eyes, And read my

hope's sweet triumph in those eyes. Then, then while

espress *lento* *a tempo* *espress*

closely heart was drawn to heart, Love bound us—never, never more to

lento *a tempo* *lento*

part, no no no no no no no never, never more to part, no no no no no no no

ad lib

never, never more to part.

* And when I call'd thee by names the dear-est That Love could
 fan-cy, the fondest, near-est, "My life, my on-ly life" among the
 rest, "My life, my on-ly life" among the rest,
 In those sweet accents that still en-thrall me, Thou said'st "Ah!
 wherefore thy Life thus call me? Thy Soul, thy Soul's the name that I love

best, Thy Soul thy Soul's the name that I love best.

espress

For life soon passes, but how blest to be That Soul which

espress *lentando* *a tempo*

ne-ver, never parts from thee, no no no no no no no ne-ver,

lentando *ad lib:*

never parts from thee, no no no no no no no never, never parts from

thee.

DOST THOU REMEMBER.

Portuguese. Air,

DUETT

First Voice

Dost thou remember that place so lonely, A place for

Second Voice

Dost thou remember that place so lonely, A place for

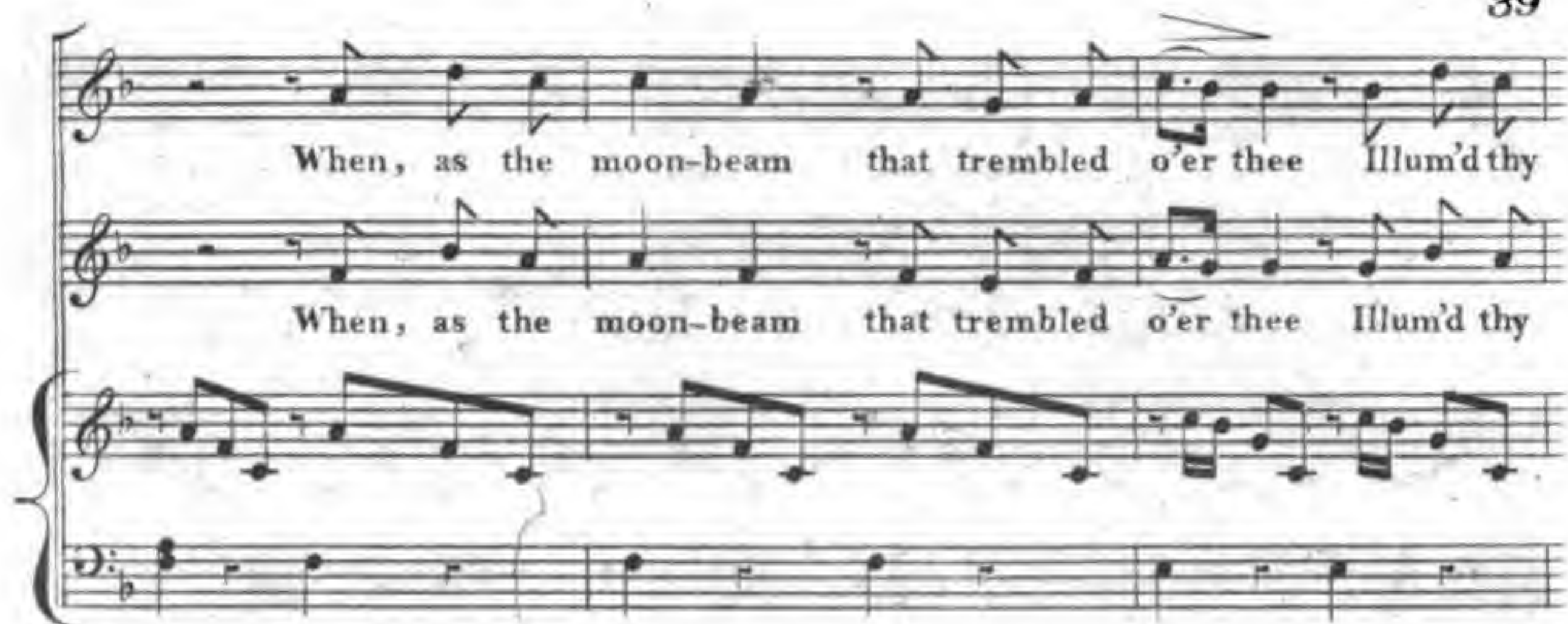
Pianoforte

lovers, and lovers on-ly, Where first I told thee all my secret

lovers, and lovers on-ly, Where first I told thee all my secret

sighs, Where first I told thee all my se-cret sighs;

sighs, Where first I told thee all my se-cret sighs;



When, as the moon-beam that trembled o'er thee Illum'd thy

When, as the moon-beam that trembled o'er thee Illum'd thy



blushes, I knelt be-fore thee, And read my hope's sweet triumph in those

blushes, I knelt be-fore thee, And read my hope's sweet triumph in those



eyes, And read my hope's sweet triumph in those eyes.

eyes, And read my hope's sweet triumph in those eyes.

40

espress

lento

a tempo

Then, then while closely heart was drawn to heart, Love bound us—

Then, then while closely heart was drawn to heart, Love bound us—

espress

lento

a tempo

lento

never, never more to part, no no no no no no never, never more to part, no no no

never, never more to part, no no no no no no no never, never more to part, no no no

no no no no never, never more to part.

no no no no never, never more to part.

* And when I call'd thee by names the dearest That Love could

And when I call'd thee by names the dearest That Love could

fan-cy, the fondest, near-est, "My life, my on-ly life" among the

fan-cy, the fondest, near-est, "My life, my on-ly life" among the

rest, "My life, my on-ly life" among the rest,—

rest, "My life, my on-ly life" among the rest,—



In those sweet accents that still en-thrall me, Thou saidst "ah!"

In those sweet accents that still en-thrall me, Thou saidst "ah!"



wherefore thy Life thus call me? Thy Soul, thy Soul's the name that I love

wherefore thy Life thus call me? Thy Soul, thy Soul's the name that I love



best, Thy Soul, thy Soul's the name that I love best.

best, Thy Soul, thy Soul's the name that I love best.

43

a tempo *express* *express*

For life soon passes, but how blest to be That Soul which never, never parts from

For life soon passes, but how blest to be That Soul which never, never parts from

lento *a tempo* *lento*

thee, no no no no no no no never, never parts from thee, no no no no no no no

thee, no no no no no no no never, never parts from thee, no no no no no no no

ad lib:

never, never parts from thee!"

never, never parts from thee!"

44 OH COME TO ME WHEN DAY LIGHT SETS.

Andante. Air.

Flowingly

Oh come to me, when day-light sets, Sweet! then come to

me; When smoothly go our gondolets O'er the moon-light sea. When

mirth's a-wake and Love begins, Beneath that glancing ray, With

45

sound of lutes and mando_lins To steal young hearts a-way. Oh

come to me, when day-light sets, Sweet! then come to me, When

smoothly go our gon-dolets O'er the moon-light sea.

Oh! then's the hour for those who love Sweet! like thee and me; When

all's so calm be-low, a-bove, In heav'n and o'er the sea. When maidens

sing sweet barcarolles,* And Echo sings a-gain, So sweet, that all with ears and

souls Should love and lis-ten then. So come to me, when day-light sets,

Sweet! then come to me, When smoothly go our gondolets O'er the moon light sea.

* Barcarolles, sorte de Chansons en langue Vénitienne, que chantent les Gondoliers à Venise.
Rousseau, Dictionnaire de Musique.

OH COME TO ME WHEN DAY LIGHT SETS. 47

Vindian. (v.)

DUETT.

Slowly

Oh come to me, when day-light sets, Sweet! then come to me; When
Oh come to me, when day-light sets, Sweet! then come to me; When

smoothly go our gon-do-lets * O'er the moon-light sea. When
smoothly go our gon-do-lets O'er the moon-light sea. When

mirth's a-wake and Love begins, Be-neath that glanc-ing ray, With
mirth's a-wake and Love begins, Be-neath that glanc-ing ray, With

* La Biondina in gondoletta.

sound of lutes and mando-lins To steal young hearts a-way. Oh

sound of lutes and mando-lins To steal young hearts a-way. Oh

come to me, when day-light sets, Sweet! then come to me, When

come to me, when day-light sets, Sweet! then come to me, When

smoothly go our gon-do-lets O'er the moon-light sea.

smoothly go our gon-do-lets O'er the moon-light sea.

smoothly go our gon-do-lets O'er the moon-light sea.

smoothly go our gon-do-lets O'er the moon-light sea.

Oh! then's the hour for those who love Sweet! like thee and me; When

Oh! then's the hour for those who love Sweet! like thee and me; When

all's so calm be-low, a-bove, In heav'n and o'er the sea. When

all's so calm be-low, a-bove, In heav'n and o'er the sea. When

maid-ens sing sweet bar-ca-rolles, And E-cho sings a-gain, So

maid-ens sing sweet bar-ca-rolles, And E-cho sings a-gain, So

50

sweet, that all with ears and souls Should love and lis - ten then. So
sweet, that all with ears and souls Should love and lis - ten then. So

This system contains measures 50 through 53. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are repeated for two voices.

come to me, when day - light sets, Sweet! then come to me, When
come to me, when day - light sets, Sweet! then come to me, When

This system contains measures 54 through 57. The vocal melody continues with the lyrics, and the piano accompaniment provides harmonic support.

smoothly go our gon - do - lets O'er the moon - light sea.
smoothly go our gon - do - lets O'er the moon - light sea.

This system contains measures 58 through 61. The vocal melody concludes the phrase, and the piano accompaniment features a more active, flowing line.

This system contains measures 62 through 65. It shows the continuation of the piano accompaniment, which ends with a double bar line.

OFT IN THE STILLY NIGHT.

51

Scotch Air.

With Melancholy Expression

The piano introduction consists of two staves. The right staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It begins with a piano (*pp*) dynamic and features a series of eighth and sixteenth notes, some beamed together, creating a melancholic melody. The left staff is in bass clef and provides a harmonic accompaniment with chords and single notes. A dashed line with an '8va' marking indicates an octave transposition for the right hand.

Oft in the stil-ly night, Ere slumber's chain has bound me,

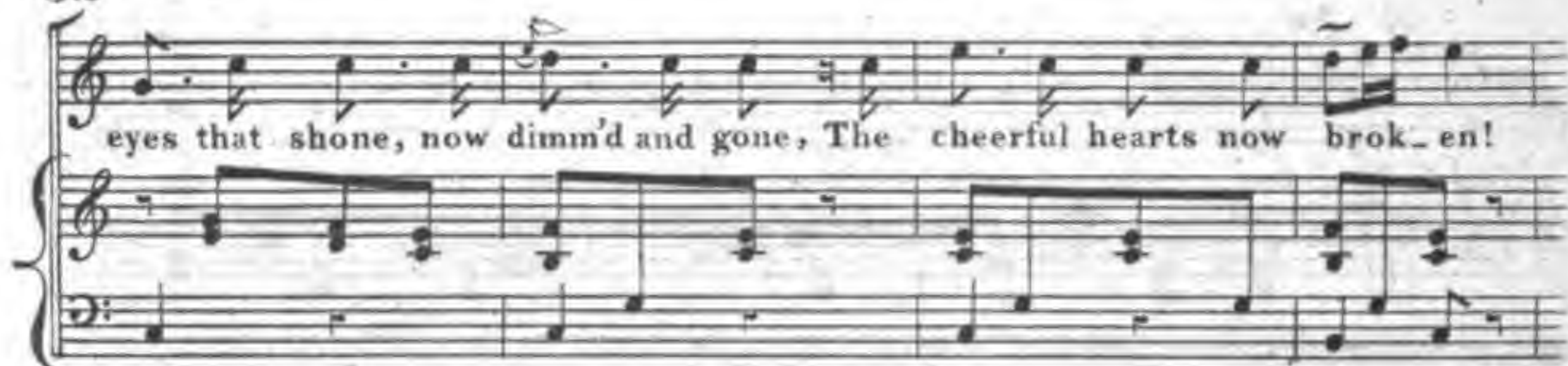
The first system of the song features a vocal line on a single staff in treble clef, with lyrics written below the notes. The piano accompaniment consists of two staves (treble and bass clef) in B-flat major, 2/4 time. The piano part begins with a piano (*p*) dynamic and uses chords to support the melody.

Fond mem'ry brings the light Of o-ther days a-round me. The

The second system continues the song with the vocal line and piano accompaniment. The piano part maintains its harmonic support with chords and single notes.

smiles, the tears of boy-hood's years, The words of love then spok-en, The

The third system concludes the visible portion of the song on this page. It continues the vocal melody and piano accompaniment.



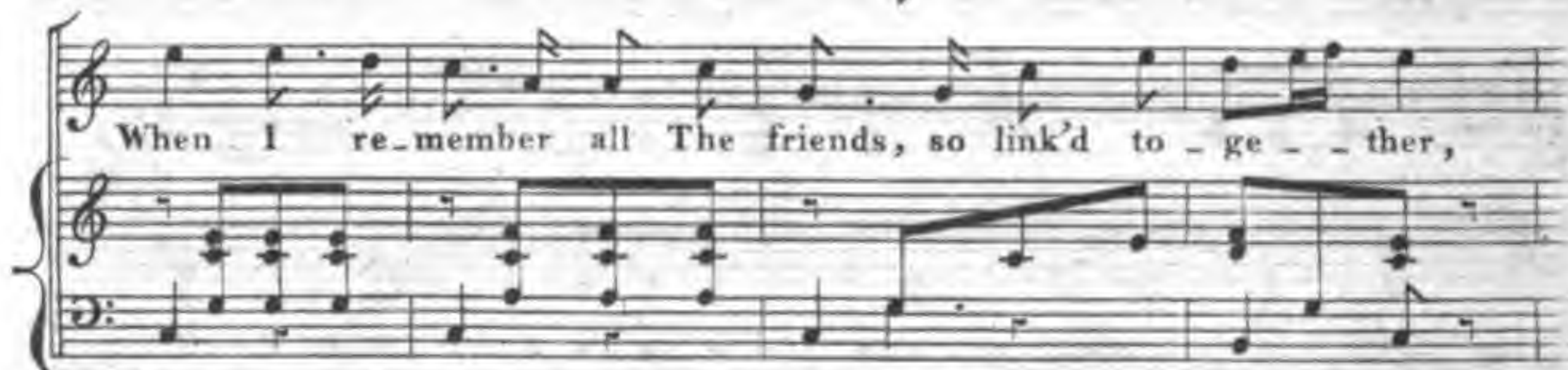
eyes that shone, now dimm'd and gone, The cheerful hearts now brok-en!



Thus in the stillly night, Ere slumber's chain has bound me, Sad mem'ry



brings the light Of other days a-round me.



When I re-mem-ber all The friends, so link'd to-ge-ther,



I've seen a-round me fall, Like leaves in win-try weather; I

feel like one, who treads a lone Some banquet-hall, de-
sert - - ed, Whose lights are fled, whose gar - - lands dead, And
all, but he, de - part - ed! Thus in the stil - ly night, Ere
slumber's chain has bound me, Sad mem'ry brings the light Of
other days a - round me.

54 HARK! THE VESPER HYMN IS STEALING.

GLEE.

Russian Air.

In Moderate Time

Trble
Counter
Tenor
Bass
Piano Forte

Hark! the ves-per hymn is stealing O'er the waters soft and clear;

Near-er yet and near-er peal-ing, Now it bursts up-on-the ear.

Ju - bi - la - te A - men A - men.

Ju - bi - la - te A - men A - men.

Ju - bi - la - te A - men A - men.

f 55

Ju - bi - la - te Ju - bi - la - te Ju - bi - la - te A - - - men

Ju - bi - la - te Ju - bi - la - te Ju - bi - la - te A - - - men

Ju - bi - la - te Ju - bi - la - te Ju - bi - la - te A - - - men

Ju - bi - la - te Ju - bi - la - te Ju - bi - la - te A - - - men

pp

* Far - ther now, now far - ther steal - ing, Soft it fades up - on the ear.

Ju - - bi - - la - - te A - - men A - - men.

Ju - - bi - - la - - te A - - men A - - men.

Ju - - bi - - la - - te A - - men A - - men.

pp

Far-ther now, now far-ther steal-ing, Soft it fade up-on the ear.

Ju - - bi - - - la - - - te A - - men A - - men.

Ju - - bi - - - la - - - te A - - - men A - - men.

Ju - - - bi - - - la - - - te A - - - men A - - men.

Now, like moonlight waves retreat-ing To the shore, it dies a-long;

356

Now, like an - gry surges meet - ing, Breaks the min - gled tide of song.

Ju - bi - la - te A - men A - men.

Ju - bi - la - te A - men A - men.

Ju - bi - la - te A - men A - men.

Ju - bi - la - te Ju - bi - la - te Ju - bi - la - te A - men.

Ju - bi - la - te Ju - bi - la - te Ju - bi - la - te A - men.

Ju - bi - la - te Ju - bi - la - te Ju - bi - la - te A - men.

Ju - bi - la - te Ju - bi - la - te Ju - bi - la - te A - men.

Ju - bi - la - te Ju - bi - la - te Ju - bi - la - te A - men.

58

pp

Hush! a gain, like waves retreat-ing To the shore, it dies a - long.

Ju - - bi - - - la - - - te A - - - men A - - men.

Ju - - bi - - - la - - - te A - - - men A - - men.

Ju - - bi - - - la - - - te A - - - men A - - men.

8va

Hush! a gain, like waves retreat-ing To the shore, it dies a - long.

Ju - - bi - - - la - - - te A - - - men A - - men.

Ju - - bi - - - la - - - te A - - - men A - - men.

Ju - - bi - - - la - - - te A - - - men A - - men.

8va

356

A SELECTION OF
POPULAR NATIONAL AIRS,
with Symphonies and Accompaniments
By
HENRY R. BISHOP.
The Words by
THOMAS MOORE, ESQ^R



DRAWN BY THO^S STOTHARD R.A.

ENGRAVED BY CHAS^R HEATH.

L O N D O N.

Published Jan^y 1, 1820. by J. Power, 34 Strand.

(Second Number.)

6-31

To the
Marchioness of Lansdowne

This Volume is Inscribed,

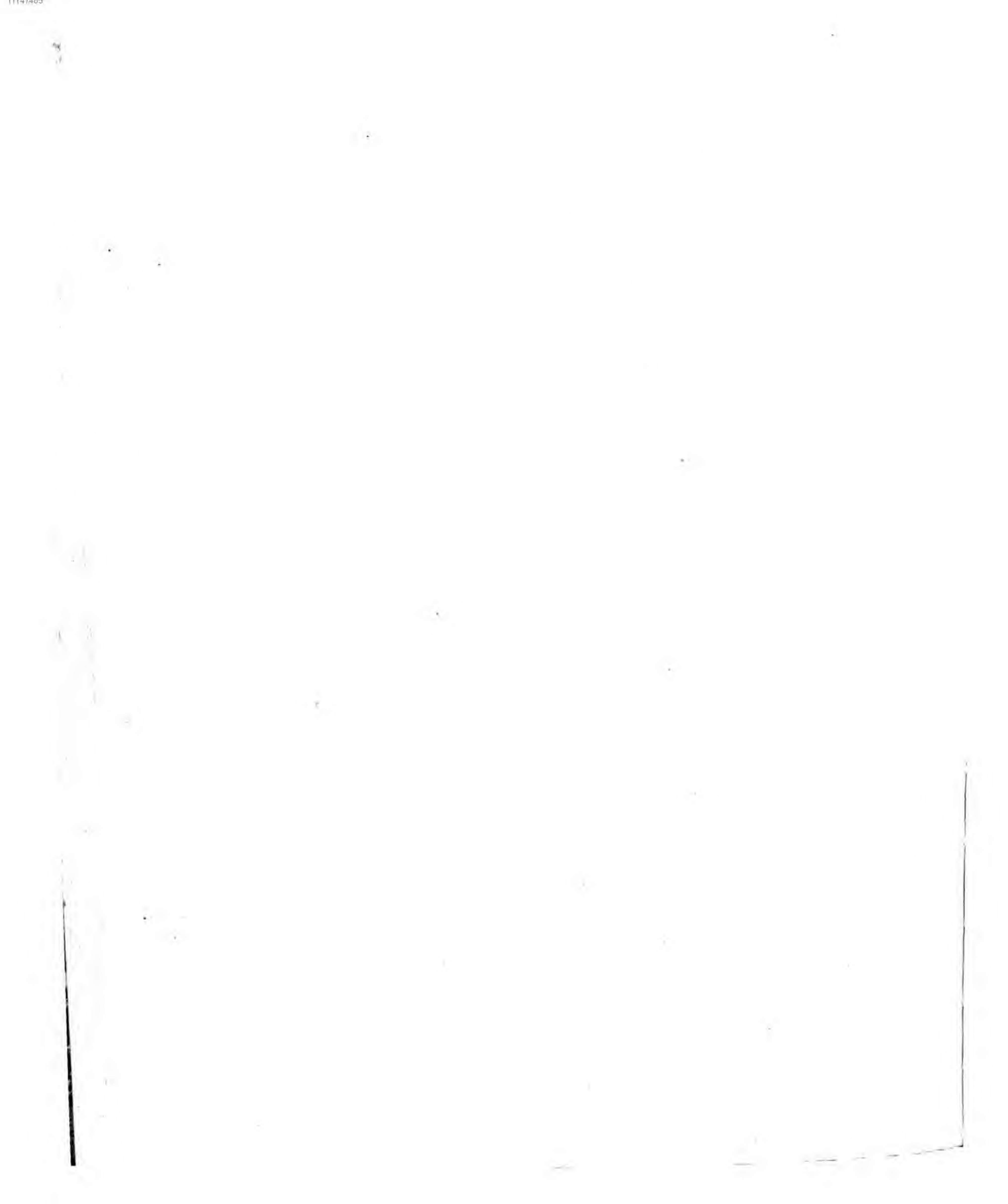
By her Ladyship's obliged

& faithful Servant,

Thomas Moore.

Stapleton Cottage

Devizes.



[SECOND EDITION.]

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TO

THE SECOND NUMBER.

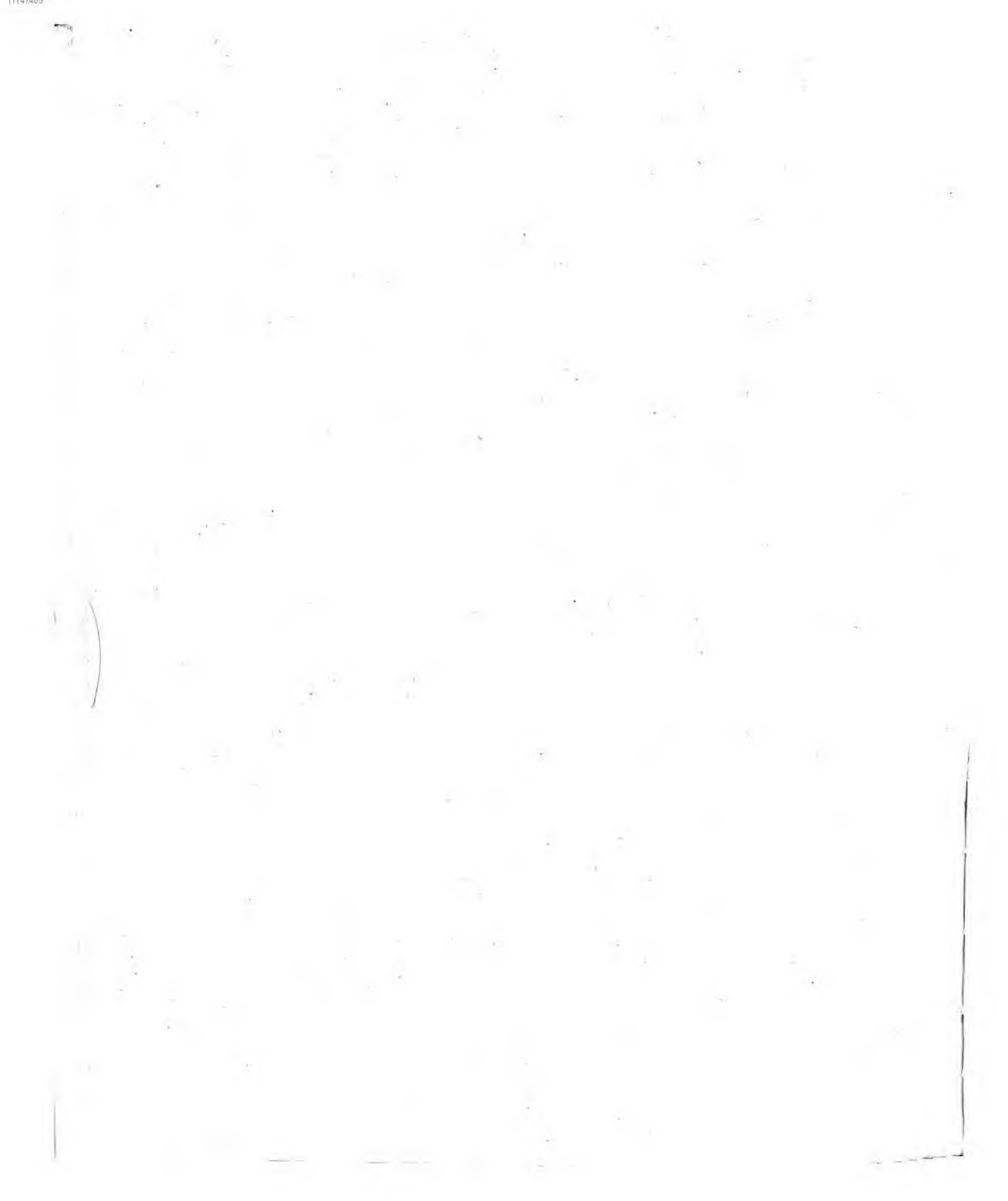
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LOVE AND HOPE.

59

*Swiss Air.**In Moderate
Time and with
much Expression.*

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Moderate' and 'with much Expression'. The piano part features a melody in the right hand and a supporting bass line in the left hand, with dynamic markings of *p* and *f*. The vocal part enters with the lyrics 'At morn, be-side yon summer sea, Young Hope and Love re-clin'd; But scarce had noon-tide'. The piano accompaniment includes triplets and a 'scherzoso' section. The score concludes with a final piano flourish.

p

espress

smorz:

schertoso

f *p*

pp

At morn, be-side yon summer sea, Young

Hope and Love re-clin'd; But scarce had noon-tide

come, when he In - to his bark leap'd smiling - ly, And

The first system of music consists of four measures. The vocal line begins with a half note 'come', followed by a quarter note 'when', a half note 'he', and a quarter rest. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

left poor Hope be - hind, And left poor Hope be - hind!

ten:

The second system contains four measures. The vocal line has a half note 'left', a quarter note 'poor', a half note 'Hope', and a quarter note 'be - hind'. The piano accompaniment continues with the eighth-note pattern. A 'ten:' marking is placed below the piano part at the end of the second measure.

"I go", said Love, "to sail awhile A -

The third system consists of four measures. The vocal line starts with a half note '"I go"', followed by a quarter note 'said', a half note 'Love,', and a quarter note 'to'. The piano accompaniment features a more active eighth-note pattern in the right hand.

cross this sunny main" And then so sweet his parting smile, That

The fourth system contains four measures. The vocal line has a half note 'cross', a quarter note 'this', a half note 'sunny', and a quarter note 'main". The piano accompaniment continues with the eighth-note pattern.

Hope, who, never dream'd of guile, Be - liev'd he'd come a -

The first system of the musical score, measures 1-4. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are: "Hope, who, never dream'd of guile, Be - liev'd he'd come a -".

gain. Be - liev'd he'd come a - gain.

The second system of the musical score, measures 5-8. It continues the vocal and piano parts. The lyrics are: "gain. Be - liev'd he'd come a - gain." A fermata is placed over the final note of the vocal line. A measure rest of 9 measures is indicated in the piano part.

She lin-ger'd there 'till Evening's beam A - - long the wa - ters

The third system of the musical score, measures 9-12. The lyrics are: "She lin-ger'd there 'till Evening's beam A - - long the wa - ters".

lay; And o'er the sands, in thoughtful dream, Oft trac'd his name, which

The fourth system of the musical score, measures 13-16. The lyrics are: "lay; And o'er the sands, in thoughtful dream, Oft trac'd his name, which". The piano part includes a dynamic marking of *rf* (ritardando, forte) in measure 13. A measure rest of 356 measures is indicated at the bottom of the system.

still the stream As often wash'd a - way, As often wash'd a -

way. At length, a sail ap-pears in sight, And

legati

tow'rd the Maid - en moves; — 'Tis Wealth that comes, and

gay and bright His golden bark re - flects the light — But,

ah, it is not Love's, it is not is not Love's!

pp

An-other sail 'twas Friendship show'd Her night-lamp o'er the sea; And

calm the light that lamp bestow'd, But Love had lights that warmer glow'd, And

where, alas! was He? And where, alas! was He?

f *p*

Now fast a-round the sea and shore Night threw her dark - ling

The first system of music, measures 1-4, is in G major (one sharp). The melody is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are: "Now fast a-round the sea and shore Night threw her dark - ling".

chain; The sun - ny sails were seen no more, Hope's

The second system of music, measures 5-8, continues the melody and accompaniment. The lyrics are: "chain; The sun - ny sails were seen no more, Hope's".

morning dreams of bliss were o'er - Love ne - ver came a -

The third system of music, measures 9-12, continues the melody and accompaniment. The lyrics are: "morning dreams of bliss were o'er - Love ne - ver came a -".

gain! Love ne - ver came a - - gain!

ten: *pp* *dim*

The fourth system of music, measures 13-16, concludes the piece. The lyrics are: "gain! Love ne - ver came a - - gain!". The piano part includes dynamic markings *pp* (pianissimo) and *dim* (diminuendo). The page number 356 is printed at the bottom.

THERE COMES A TIME.

*German Air.**Rather slow
and
With feeling*

The musical score is written for voice and piano. It begins with a piano introduction in D major, 6/8 time, marked 'Rather slow and With feeling'. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The voice enters with the first line of the song, followed by a piano solo section. The lyrics are: 'There comes a time, a dreary time, To him, whose heart hath flown O'er all the fields of Youth's sweet prime, And made each flow'r its own. 'Tis'.

There comes a time, a dreary time, To him, whose heart hath flown O'er

all the fields of Youth's sweet prime, And made each flow'r its own. 'Tis

when his soul must first renounce Those dreams so bright, so fond - Oh

ten:

then's the hour to die at once, For life has nought be - yond. - A -

las, that time, that dreary time, To him, whose heart hath flown O'er

all the fields of Youth's sweet prime, And made each flow'r its own! -

The first system of music consists of a treble staff and a grand staff (treble and bass). The treble staff contains a single whole note chord, D major. The grand staff contains a piano accompaniment in D major, with the right hand playing a series of eighth notes and the left hand playing a series of quarter notes.

The second system of music consists of a treble staff and a grand staff. The treble staff contains a vocal line with the lyrics "When sets the Sun on Afric's shore, That instant all is night, And". The grand staff contains a piano accompaniment in D major, with the right hand playing a series of eighth notes and the left hand playing a series of quarter notes.

The third system of music consists of a treble staff and a grand staff. The treble staff contains a vocal line with the lyrics "so, should life at once be o'er, When Love withdraws his light. Nor,". The grand staff contains a piano accompaniment in D major, with the right hand playing a series of eighth notes and the left hand playing a series of quarter notes.

The fourth system of music consists of a treble staff and a grand staff. The treble staff contains a vocal line with the lyrics "like our northern day gleam on Thro' twilight's dim de - lay - - The". The grand staff contains a piano accompaniment in D major, with the right hand playing a series of eighth notes and the left hand playing a series of quarter notes. The word "ten" is written below the grand staff.

cold remains of lustre gone, Of fire, long pass'd a - way. - Oh.

yes, that time, that dreary time, To him, whose heart hath flown O'er

all the fields of Youth's sweet prime, And made each flow'r its

own.

MY HARP HAS ONE, UNCHANGING THEME. 69

Swedish Air.

With Mournful Languor.

The piano introduction is written for a grand staff in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). It begins with a piano (*p*) dynamic and includes a crescendo leading to a *dim* (diminuendo) section, ending with a *pp* (pianissimo) dynamic. The melody is characterized by flowing sixteenth-note patterns.

My Harp has one, unchang-ing theme, One strain, that still comes

The first system of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are "My Harp has one, unchang-ing theme, One strain, that still comes". The piano part includes a *mf* (mezzo-forte) dynamic marking.

o'er Its languid chord, as 'twere a dream Of Joy that's now no

The second system continues the vocal melody and piano accompaniment. The lyrics are "o'er Its languid chord, as 'twere a dream Of Joy that's now no". The piano part includes a *pp* (pianissimo) dynamic marking.

more. In vain I try with livelier air To wake the breath-ing

The third system concludes the vocal melody and piano accompaniment. The lyrics are "more. In vain I try with livelier air To wake the breath-ing". The piano part features a series of triplets in the right hand.

string, That voice of o - ther times is there, And saddens all I

pp

sing.

f *amor:* *calando*

Breathe on, breathe on, thou lan - guid strain, Hence - forth be all my

mf *p*

own, Though thou art oft so full of pain, Few hearts can bear thy

mf *pp*

tone. Yet oft thou'rt sweet, as if the sigh, The breath that Pleasure's

wings Gave out, when last they wan - ton'd by, Were

still upon thy strings.

pp *cres* *smorz* *calando*

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OH! NO NOT EV'N WHEN FIRST WE LOV'D.

*Cashmerian Air.**In Moderate time
(not too slow)
and Tenderly.*

The musical score is written for piano in 3/8 time, featuring a treble and bass staff. The key signature has one sharp (F#). The piece begins with a piano (p) dynamic, followed by a crescendo (Cres) to a forte (f) dynamic, then returns to piano (p) and another crescendo (Cres) to forte (f). The melody is characterized by flowing eighth and sixteenth notes. The lyrics are: "Oh! no not ev'n when first we lov'd, Wert thou as dear as now thou art; Thy beauty then my senses mov'd, But now thy virtues bind my heart — What was but". The score concludes with a piano (pp) dynamic.

Oh! no not ev'n when first we lov'd, Wert thou as dear as
now thou art; Thy beauty then my sens - es mov'd,
But now thy vir - tues bind my heart — What was but

73

pas - sion's sigh be - fore, Has since been turn'd to

rea - - son's vow, And tho' I then might love thee

more, Trust me, I love - thee better better now!

356

sf

f

p

pp

mf

dim

pp

smorz

Although my heart, in ear-lier youth, Might kin-dle

with more wild de-sire, Be-lieve me, it has

gain'd in truth Much more than it has lost in

fire. The flame now warms my in-most core, That

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then but spar-kled o'er my brow; And tho' I

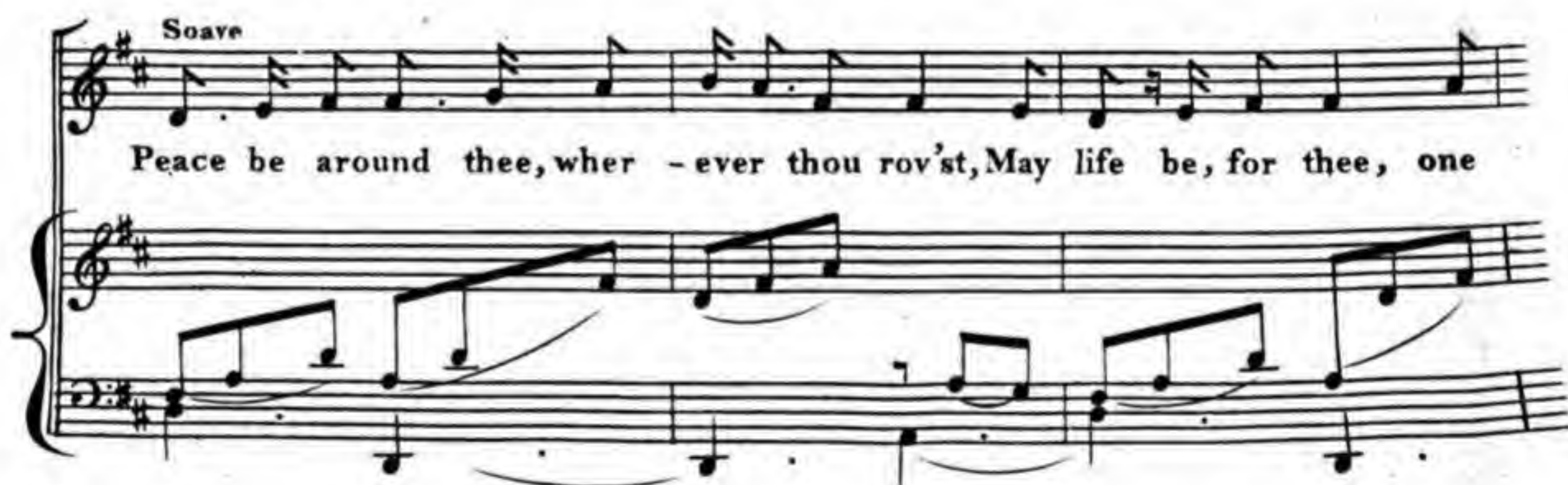
seem'd to love thee more, Yet, Oh! I love thee better better

now.

f *p* *pp* *mf* *sfz* *sfz* *p* *smorz* *f* *pp*

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PEACE BE AROUND THEE.

Scotch Air.

smiling around thy sunny way! If sorrow e'er this calm should break, May

ev'n thy tears pass off so light-ly, Like spring-show'rs, they'll

on - - ly make The smiles that fol - low shine more brightly!

May

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The musical score is written for a voice and piano. The key signature has one sharp (F#). The piano part includes various dynamics: *cres* (crescendo), *mf* (mezzo-forte), *pp* (pianissimo), *sosten:* (sostenuto), *dol: e sosten:* (dolce e sostenuto), and *p* (piano). The lyrics are written below the vocal line.

Time, who sheds his blight o'er all, And dai-ly dooms some joy to death, O'er

thee let years so gently fall They shall not crush one flow'r beneath! As

half in shade and half in Sun, This world along its path advances,

May that side the Sun's upon, Be all that shall e-ver meet thy glances!

PEACE BE AROUND THEE.

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DUETT.

Scotch Air.

Affectionately

The musical score is written for a duet. It begins with a piano introduction in G major, 6/8 time, marked 'Affectionately'. The introduction consists of two staves of piano accompaniment. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The introduction is marked with a piano 'p' dynamic. The main duet section follows, with two vocal staves and two piano accompaniment staves. The vocal staves are in G major, 6/8 time. The piano accompaniment staves are in G major, 6/8 time. The duet section is marked with a piano 'p' dynamic. The lyrics are: 'Peace be around thee, wher - ever thou rov'st, May life be for thee, one / Peace be wher - ever thou rov'st, May life be one / summer's day, And all that thou wishest and all that thou lov'st Come / summer's day, And all that thou wishest and lov'st'. The piano accompaniment includes markings for 'sosten' and 'cres'.

sosten *cres* *pp*

Soave

Peace be around thee, wher - ever thou rov'st, May life be for thee, one

Soave

Peace be wher - ever thou rov'st, May life be one

summer's day, And all that thou wishest and all that thou lov'st Come

summer's day, And all that thou wishest and lov'st

smiling a-round thy sun-ny way! If sorrow e'er this calm should

Come smiling a-round thy way! If sorrow e'er this calm should

break, May ev'n thy tears pass off so light-ly, Like spring show'rs, they'll

break, May ev'n thy tears pass off so light-ly, Like spring show'rs, they'll

on-ly make The smiles that fol-low shine more bright-ly!

on-ly make The smiles that follow shine brightly!

May

dol: e sosten: *cres* *p*

Time, who sheds his blight o'er all, And dai - ly dooms some
 who sheds his blight o'er all, And dooms some

joy to death, O'er thee let years so gent - ly fall They shall not crush one
 joy to death, let years so gent - ly fall They shall not crush one

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flow'r beneath! As half in shade and half in sun, This world a-long its
 flow'r beneath! As half in shade and half in sun, This world a-long its

dol: ed espress:
 path advances, May that side the Sun's up-on, Be all that e'er shall
 path advances, May that side the Sun's up-on, Be all that e'er shall

espress:
 meet thy glances!
 meet thy glances!

pp dol: e sosten: cres p pp



COMMON SENSE, and GENIUS.



Drawn by Tho. Stothard R.A.

Engraved by Chas. Heath.

One his eye ne'er rais'd
From the path before him
T'other idly gaz'd
On each night cloud o'er him.
While I touch &c. &c.

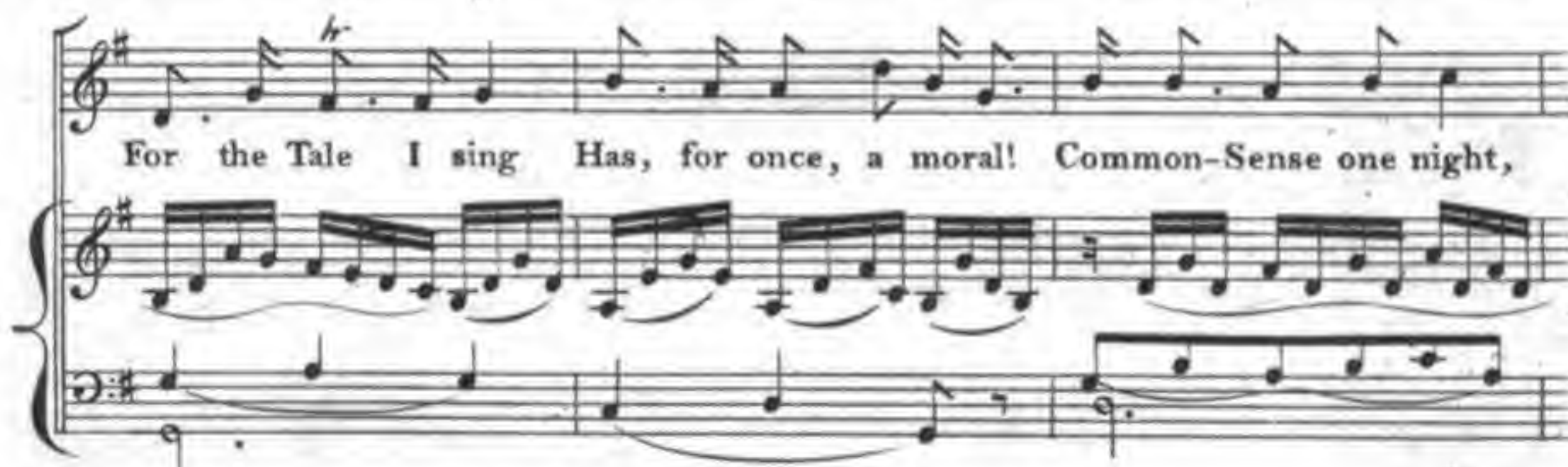
Published Jan. 21, 1820, by J. Power, 34, Strand.

COMMON SENSE AND GENIUS.*French Air.*

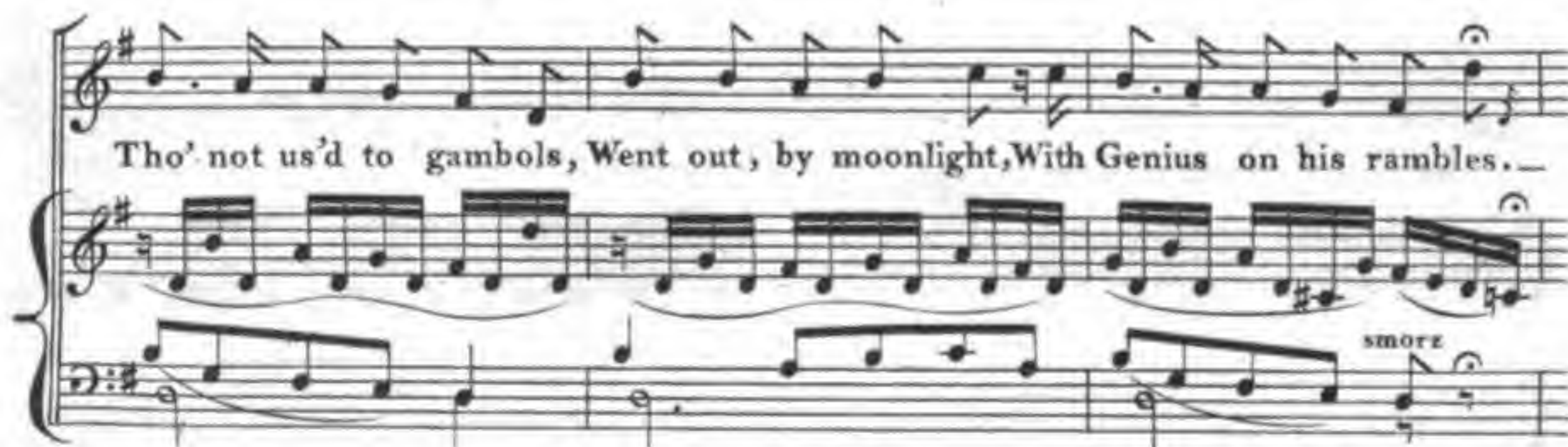
*Moderately
quick and
Playfully.*



While I touch the string, Wreathe my brows with laurel,



For the Tale I sing Has, for once, a moral! Common-Sense one night,



Tho' not us'd to gambols, Went out, by moonlight, With Genius on his rambles.—

more

While I touch the string, Wreath my brows with laurel, For the Tale I sing,

Has, for once, a moral!

Common Sense went on, Many wise things saying; While the light that shone

Soon set Genius straying. *One* his eye ne'er rais'd From the path before him;

T'other idly gaz'd On each night-cloud o'er him. While I touch the string,

Wreathe my brows with laurel, For the Tale I sing, Has, for once, a moral!

So they came, at last,

To a shady river;— Common-Sense soon pass'd, Safe,— as he doth ever.

While the boy, whose look Was in heav'n that minute, Never saw the brook, But

tumbled headlong in it! While I touch the string, Wreathe my brows with laurel,

For the Tale I sing, Has, for once, a moral!

How the Wise one smil'd, When safe o'er the torrent, At that youth, so wild,

pp *p* *f* *Cres* *f* *smorz.*

Espresso e un poco piu lento.

Dripping from the current. Sense went home to bed, - Genius left to shiver

The first system of the musical score, measures 1-4. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The tempo/mood instruction is "Espresso e un poco piu lento." The lyrics are "Dripping from the current. Sense went home to bed, - Genius left to shiver".

Largo, e molto espressivo: Tempo Primo e scherzoso.

On the bank, 'tis said, Died of that cold ri-ver! While I touch the string,

The second system of the musical score, measures 5-8. It continues the vocal and piano parts. The tempo/mood instruction is "Largo, e molto espressivo: Tempo Primo e scherzoso." The lyrics are "On the bank, 'tis said, Died of that cold ri-ver! While I touch the string,".

Wreathe my brows with laurel, For the Tale I sing, Has, for once, a moral!

The third system of the musical score, measures 9-12. The piano part includes a dynamic marking of *mf* (mezzo-forte). The lyrics are "Wreathe my brows with laurel, For the Tale I sing, Has, for once, a moral!".

The fourth system of the musical score, measures 13-16. The piano part includes dynamic markings of *f* (forte), *ff* (fortissimo), and *sf* (sforzando). The system concludes with a double bar line.

THEN, FARE THEE WELL.

Old English Air.

*With Melancholy
and Tender
Expression?*

Then fare thee well, my

own dear love, This world has now for us No

greater grief, no - pain a - bove The pain of part - ing

thus, dear love! The pain of parting thus! Had

p sosten f p pp espress dolce

we but known, since first we met, Some few short hours of
 bliss, We might, in numb'ring them, forget The deep deep pain of
 this, dear love! The deep deep pain of this. But
 no, alas— We've never seen One glimpse of pleasure's ray, But

mf *pp* *f* *p* *espress:* *dol:*

still there came some cloud between, And chas'd it all a - way, dear love! And

chas'd it all a - way! Yet ev'n could those sad moments last, Far
espress: dolce *pp*

dearer to - my heart Were hours of grief, to - ge - ther past, Than

years of mirth a - part, dear love! Than years of mirth a - part.
f *p* *espress:*

Fare well— our hope was born in fears, And

dolce

nurs'd 'mid vain re-grets; Like win-ter suns, it

rose in tears, Like them in tears it sets, dear love! Like

them in tears it sets.

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GAILY SOUNDS THE CASTANET.

*Maltese Air,**Lively but
not too quick?*

The musical score is written for piano and voice. It begins with a piano introduction in D major, 2/4 time, marked 'Lively but not too quick?'. The piano part features rapid sixteenth-note patterns in the right hand and a steady eighth-note accompaniment in the left hand. The vocal part enters with the lyrics 'Gai - - ly sounds the Cas - ta - net, Beating time to bound - ing feet, When, af - ter day - light's gold - en set,'. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes, marked 'stacc molto'.

f *p dol*

Gai - - ly sounds the Cas - ta - net, Beating time to

stacc molto

bound - ing feet, When, af - ter day - light's gold - en set,

Maids and Youths by moon-light meet. Oh! then, how

The first system of the musical score, measures 1-4. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a half note G3, followed by quarter notes A3, B3, and C4. Dynamics include *mf* and *p*. There are slurs over the piano accompaniment in measures 3 and 4.

sweet to move Thro' all that maze of mirth, - -

The second system of the musical score, measures 5-8. The vocal line continues with quarter notes D5, C5, B4, and A4. The piano accompaniment features a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand. Dynamics include *mf* and *p*. There are slurs over the piano accompaniment in measures 5, 6, 7, and 8.

Lighted by those eyes we love, Be-yond all eyes - on

The third system of the musical score, measures 9-12. The vocal line continues with quarter notes G4, A4, B4, and C5. The piano accompaniment continues with the eighth-note pattern. Dynamics include *mf* and *p*. There are slurs over the piano accompaniment in measures 9, 10, 11, and 12.

earth.

The fourth system of the musical score, measures 13-16. The vocal line ends with a half note G4. The piano accompaniment features a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand. Dynamics include *f* and *ff*. There are slurs over the piano accompaniment in measures 13, 14, 15, and 16.

Then, the joy-ous banquet spread On the cool and fragrant ground, With
night's bright eye-beams, o-ver head, And still brighter sparkling round.
Oh! then, how sweet to say In-to the lov'd one's ear, -
Thoughts reserv'd through many a day, To be thus whisper'd here.

stacc molto
mf *p*
cres
f *ff* *sf*

Detailed description: This is a musical score for a voice and piano piece, spanning measures 94 to 103. The music is in the key of D major (two sharps) and 3/4 time. The vocal line is written in a single staff, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features intricate textures, including sixteenth-note patterns and chords. The dynamics range from *stacc molto* to *sf* (sforzando). The page number 94 is in the top left corner, and 856 is at the bottom center.

When the dance and feast are done, Arm in arm as home we stray; How
 sweet to see the dawn-ing sun O'er her cheek's warm blushes play!
 Then, then the fare-well kiss, And words whose part-ing tone --
 Lin-gers still in dreams of bliss, That haunt young hearts a-lone..

f *ff* *f*

LOVE IS A HUNTER BOY.

*Languedocian Air**In Moderate
time and
with simplicity*

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of five systems of music. The first system includes a tempo and performance instruction: *In Moderate time and with simplicity*. The notation features a treble and bass staff joined by a brace. The melody is primarily in the treble staff, with the bass staff providing harmonic support. Dynamics include *p* (piano) and *pp* (pianissimo). Performance markings include *slentando* (ritardando) and *dol* (dolce). The lyrics 'Love is a hun - ter - boy, Who makes young hearts his prey;' are written below the fourth system. The final system includes the marking *pp e legati* (pianissimo and legato).

p *pp*

slentando dol

slentando

pp e legati

Love is a hun - ter - boy, Who makes young hearts his prey;

And in his nets of Joy En-snare them night and day.

In vain conceal'd they lie, Love tracks them ev'ry where;

In vain a-loft they fly, - - - Love shoots them fly-ing

there.

pp *pp* *slentando*

But 'tis his joy most sweet, At ear-ly dawn to trace The print of

pp *elegati*

This system contains the first four measures of the piece. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a grand staff (treble and bass clefs) and the same key signature. The tempo/mood is marked *pp* (pianissimo) and *elegati* (elegantly).

Beau-ty's feet, And give the trembler chace. And most he

This system contains measures 5 through 8. The musical notation continues with the same key signature and clefs as the first system.

loves through snow To track those footsteps fair, For then the Boy doth

This system contains measures 9 through 12. The musical notation continues with the same key signature and clefs as the first system.

know None track'd be-fore him there.

This system contains measures 13 through 16, ending with a double bar line. The piano part features a *ff* (fortissimo) marking in the final measure.

COME CHASE THAT STARTING TEAR AWAY.

99

French Air.

*With Lightness
and
Expression.*

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, featuring a treble and bass staff. The introduction is marked with the instruction 'With Lightness and Expression.' The piano part consists of three systems of staves. The first system has a treble staff with a melody and a bass staff with accompaniment. The second system continues the piano introduction. The third system concludes the piano introduction with a double bar line. The vocal part begins in the fourth system, with the lyrics 'Come, chase that start - ing tear away, Ere mine to meet it springs; To-' written below the treble staff. The piano accompaniment continues in the bass staff. The fifth system continues the vocal melody with the lyrics 'night, at least, to - night be gay, What - e'er to - morrow brings! Like' and the piano accompaniment. The score ends with a double bar line.

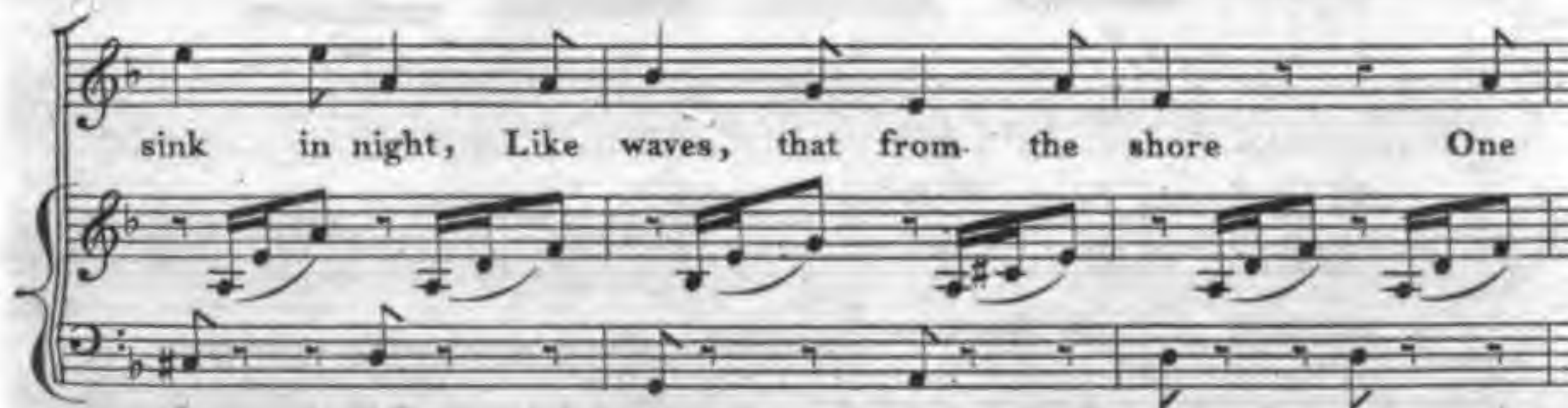
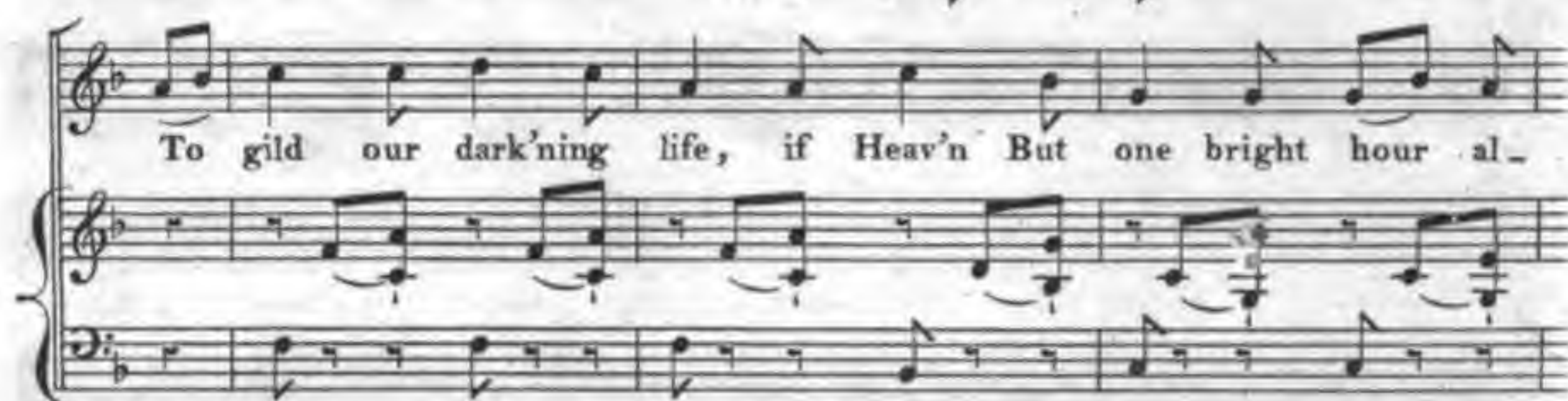
sun-set gleams, that lin-ger late, When all is dark'ning fast, Are

hours like these we snatch from fate, The brightest and the last. Then

chase that starting tear away, Ere mine to meet it springs, To-

night, at least, to-night be gay, What-e'er to-morrow brings.

356



ad lib:

minute swell are touch'd with light, Then lost for e - ver

Colla Voce

more. Come, chase that start - - ing tear a - way, Ere

a Tempo

mine to meet it springs; To - night, at least, to -

night be gay, What - e'er to - mor - row brings.

356

JOYS OF YOUTH, HOW FLEETING!

103

Portuguese Air

*Smoothly
and in
Moderate time.*




pp legati *cres* *f* *p*



pp *sosteni*

Sotto Voce

Whisp'rings, heard by wakeful maids, To whom the night-stars guide us—



pp

Stolen walks through moon-light shades, With those we love be-side us—



Hearts beating, at meeting, Tears start-ing, at part-ing—

Oh! sweet youth, how soon it fades, Sweet joys of youth, how

fleeting!

p *dol* *f* *p*

Setto Voce

Wand'rings far a-way from home, With life all new be-fore us;

pp



Greetings warm, when back we come, From hearts, whose pray'rs watch'd



o'er us! Tears starting, at parting Hearts beat-ing, at meeting,



Oh! sweet youth, how lost on some, To some how bright and



fleeting!

p *dol* *f* *p*

JOYS OF YOUTH, HOW FLEETING!

DUETT.

*Portuguese Air,**Smoothly
and in
Moderate time.*

The musical score is written for a duet and piano accompaniment. It begins with a piano introduction in 2/4 time, marked 'Smoothly and in Moderate time'. The piano part features a flowing melody with various dynamics including *pp*, *legati*, *cres*, *f*, and *p*. The duet enters with the lyrics: 'Whisp'rings, heard by wakeful maids, To whom the night-stars guide us —'. The melody is marked with *dol* (dolce) and *sosten* (sostenuto). The piano accompaniment continues with a steady accompaniment, marked *pp*. The duet continues with the lyrics: 'Stolen walks through moon-light shades, With those we love be-side us —'. The piano accompaniment concludes with a final chord.

pp *legati* *cres* *f* *p*

pp *sosten*

dol

Whisp'rings, heard by wakeful maids, To whom the night-stars guide us —

dol

Whisp'rings, heard by wakeful maids, To whom the night-stars guide us —

pp

Stolen walks through moon-light shades, With those we love be-side us —

Stolen walks through moon-light shades, With those we love be-side us —

Hearts beat-ing, at meet-ing, Tears start-ing at part-ing

Hearts beat-ing, at meet-ing, Tears start-ing at part-ing

Oh! sweet youth, how soon it fades, Sweet joys of youth, how fleet-ing!

sweet youth, how soon it fades, Sweet joys of youth, how fleet-ing!

dol

f

dol

Wand'rings far a-way from home, With life all new be-fore us;

dol

Wand'rings far a-way from home, With life all new be-fore us;

pp

Greet_ings warm when back we come, From hearts, whose pray'rs watch'd

Greet_ings warm when back we come, From hearts, whose pray'rs watch'd

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are written below the vocal staves.

o'er us! Tears start_ing, at parting, Hearts beat_ing, at meeting—

o'er us! Tears start_ing, at parting, Hearts beat_ing, at meeting—

The second system of the musical score continues the melody and accompaniment. The lyrics are written below the vocal staves.

Oh! sweet youth, how lost on some, To some how bright and fleet_ing!

sweet youth, how lost on some, To some how bright and fleet_ing!

The third system of the musical score continues the melody and accompaniment. The lyrics are written below the vocal staves.

dol

f

The fourth system of the musical score is the final system on this page. It includes dynamic markings 'dol' (dolce) and 'f' (forte). The lyrics are written below the vocal staves.

HEAR ME BUT ONCE.

(French Air.)

With Expression?

The musical score is written for piano and voice. It begins with a piano introduction in 3/8 time, marked with a piano (*p*) dynamic. The piano part features a flowing melody in the right hand and a supporting bass line in the left hand. The vocal part enters with the lyrics: "Hear me but once, while o'er the grave, In which our Love lies cold and dead,". The piano accompaniment continues with a more active texture, marked with *pp* and *f* dynamics. The vocal part then continues with the lyrics: "I count each flatt'ring hope he gave Of joys now lost and charms now fled." The piano accompaniment includes markings for *calando* (rushing) and *mf* (mezzo-forte).

Hear me but once, while o'er the grave, In which our Love lies cold and dead,

I count each flatt'ring hope he gave Of joys now lost and charms now fled.

Who could have thought the smile he wore, When first we met, would
fade a - way? Or that a chill would e'er come o'er Those
eyes, so bright through many a day!

calando

HEAR ME BUT ONCE.

111

DUETT.

French Air.

With Expression?



The piano introduction consists of two systems. The first system has two staves, both in treble clef with a key signature of two sharps (F# and C#) and a 3/8 time signature. The music begins with a piano (*p*) dynamic. The second system continues the melody on two staves, with the left hand playing a more active accompaniment. It ends with a pianissimo (*pp*) dynamic marking.

espress
Hear me but once, while o'er the grave, In

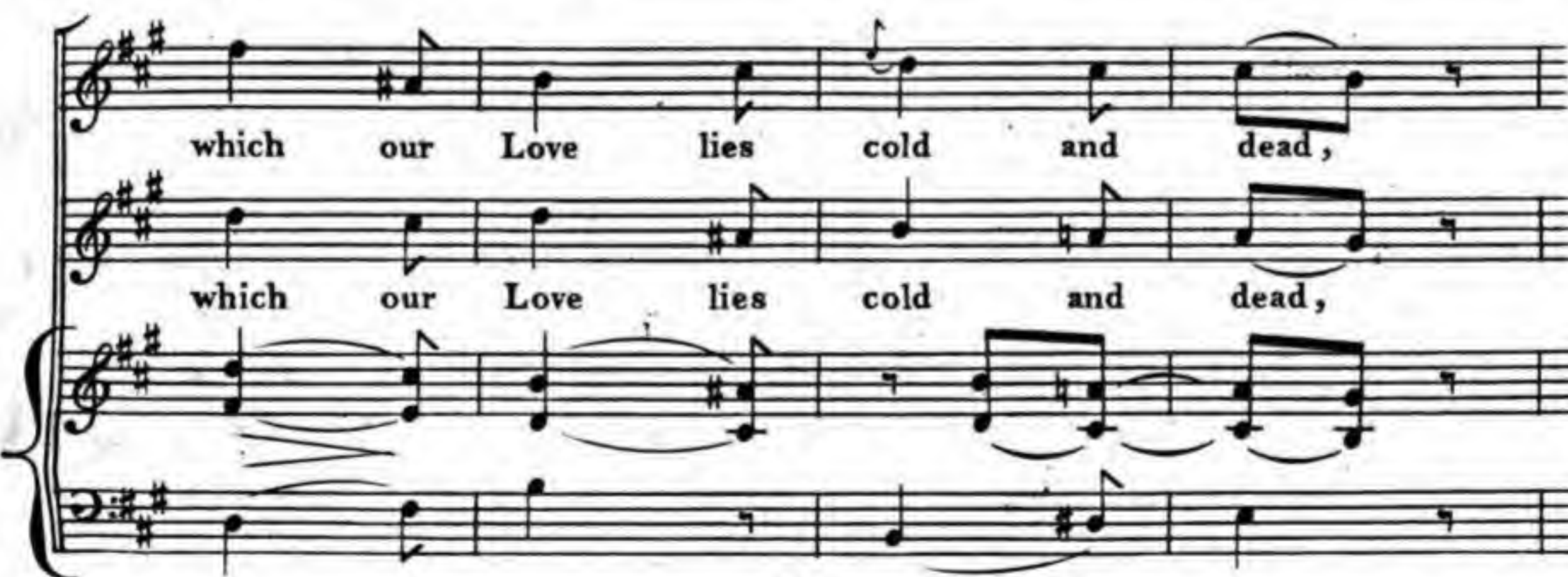
espress
Hear me but once, while o'er the grave, In



The first vocal system features two vocal staves in treble clef with a key signature of two sharps and a 3/8 time signature. The lyrics are "Hear me but once, while o'er the grave, In". The piano accompaniment is on two staves below, with a pianissimo (*pp*) dynamic marking.

which our Love lies cold and dead,

which our Love lies cold and dead,



The second vocal system continues the melody on two vocal staves. The lyrics are "which our Love lies cold and dead,". The piano accompaniment continues on two staves below.

I count each flatt'ring hope he gave Of
I count each hope he gave Of

cres calando
joys now lost and charms now fled!
joys now lost and charms now fled!

f pp ppp mf

p

Who would have thought the smile he wore, When first we met, would

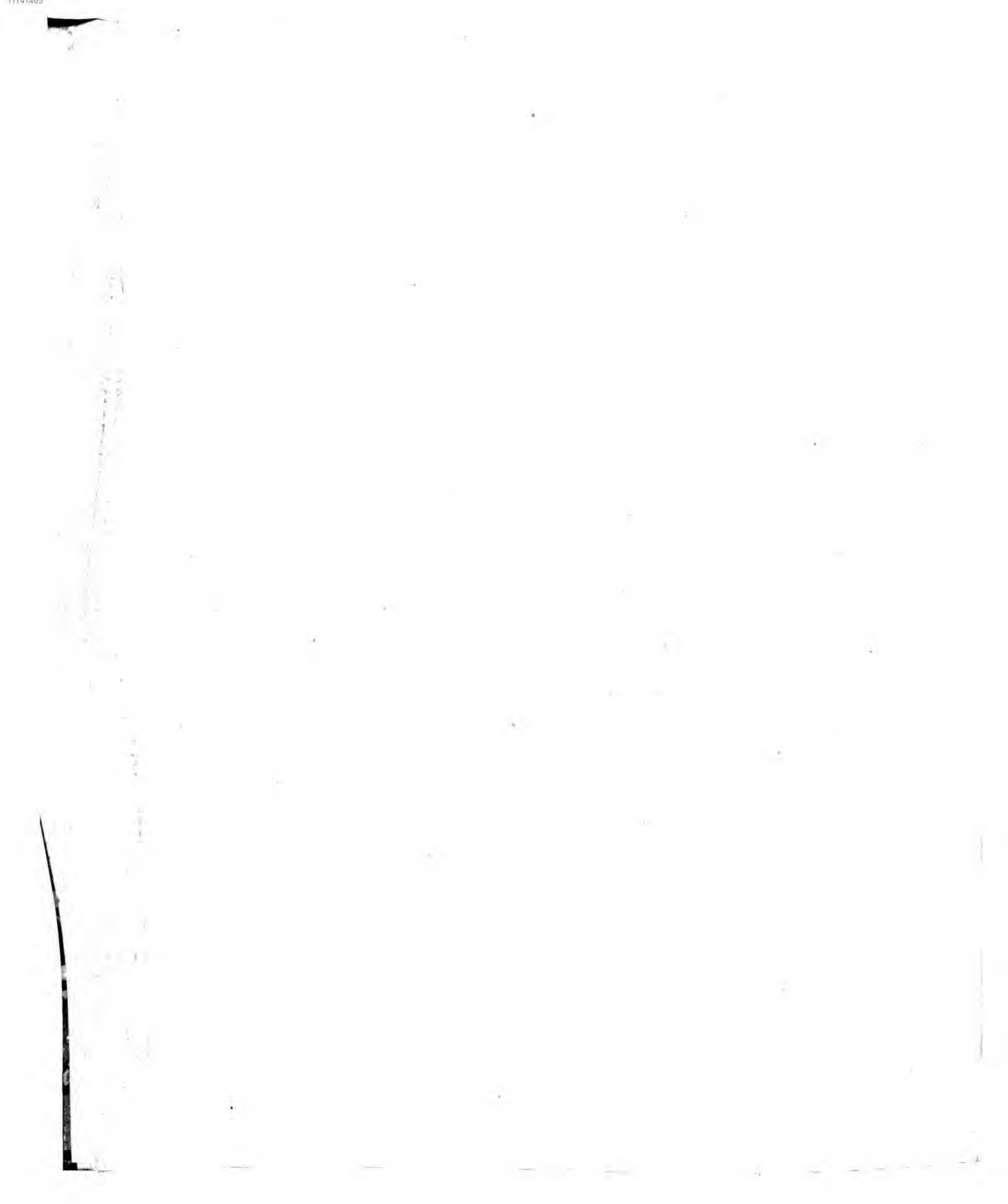
Who would have thought the smile he wore, When first we met, would

fade a - way? Or that a chill would e'er come o'er Those eyes so

fade a - way? Or a chill come o'er Those eyes so

bright through many a day!

bright through many a day!



A SELECTION OF
 POPULAR NATIONAL AIRS,
 with Symphonies and Accompaniments
By
 HENRY R. BISHOP,
The Words by
 THOMAS MOORE, ESQ^R



DRAWN BY T. STOTHARD R.A.

ENGRAVED BY C. MARR

"O'er head from the trees hung a Garland fair,
 A fountain run darkly beneath—
 'Twas Pleasure that hung the bright flow'rs up there,
 Love knew it, and jump'd at the wreath."

Sold at Sta Hall.

L O N D O N ,

Published Feb^y 11, 1822, by J. Power, 34, Strand.

Price 2s.

(Third Number.)

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WHEN LOVE WAS A CHILD.

1

Swedish Air.

*See Moderate
Time.*

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, marked 'Moderate Time'. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The vocal part enters with the lyrics 'When Love was a child, and went idling round' Mong flowers the whole summer's day— One morn in the valley a bow'r he found, So sweet, it allur'd him to stay. O'er'. The piano accompaniment continues with a 'slentando' (ritardando) section, marked 'sf' (sforzando). The score concludes with a final piano flourish.

When Love was a child, and went idling round' Mong flowers the

whole summer's day— One morn in the val_ley a bow'r he found, So

sweet, it allur'd him to stay. O'er

head from the trees hung a Garland fair, A fountain run darkly be-

neath — 'Twas Pleasure that hung the bright flow'rs up there, Love

knew it, and jump'd at the wreath.

But Love didn't know—and at his weak years, What

3

ur-chin was like - ly to know?— That Sorrow had made of her

own salt tears That foun-tain which murmur'd be - low.

He caught at the wreath— but with

too much haste, As boys, when im-patient, will do — It

4

fell in those waters of bri-ny taste, And the flowers were all wet

through. Yet

this is the wreath he wears night and day, And, though it all sun-ny ap-

pears With Pleasure's own lus-tre, each leaf, they say, Still

tastes of the Foun-tain of Tears.

f *pp*

SAY, WHAT SHALL BE OUR SPORT TO DAY?

Sicilian Air,

*With Spirit
and Feeling*

p legati *dim*

Say, what shall be our sport to day? There's nothing on earth, in sea or air, Too

pp

bright, too bold, too high, too gay, For spirits like mine to dare! 'Tis

like the re-turn-ing bloom Of those days, a-las, gone by, When I

lov'd, each hour- I scarce knew whom, And was blest- I scarce knew why, When I

lov'd, each hour, I scarce knew whom, And was blest I scarce knew

why, was blest I scarce knew why.

Aye- those were days, when life had wings, And

flew- oh flew so wild a height, That like the lark, which sunward springs, 'Twas

giddy with too much light! And, though of some plumes be-reft, With that

sun, too, near-ly set, I've e-nough of light And wing still left For a

few gay soarings yet, I've e-nough of light and wing still left For a

few gay soar-ings yet For a few gay soar-ings yet.

mf *f*

BRIGHT BE THY DREAMS.

*Melody (Air)**In Moderato**Time.**Expressively.*

The first system of music features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a series of sixteenth notes in the right hand and eighth notes in the left hand. Dynamic markings include *p* (piano) for 'Soave' and *f* (forte) for 'ritard:'. The tempo is marked 'In Moderato' and the time signature is 'Time.'.

Bright be thy dreams—

The second system continues the vocal melody and piano accompaniment. The vocal line has a triplet of eighth notes (G4, A4, B4) followed by a half note C5. The piano accompaniment continues with similar rhythmic patterns. The lyrics 'may all thy weeping Turn into smiles, while thou art sleeping!' are written below the vocal staff.

may all thy weeping Turn into smiles, while thou art sleeping!

The third system continues the vocal melody and piano accompaniment. The vocal line has a series of eighth notes (G4, A4, B4, C5, B4, A4, G4). The piano accompaniment continues with similar rhythmic patterns. The lyrics 'Those, by death or seas remov'd, Friends, who in thy spring-time knew thee,' are written below the vocal staff.

Those, by death or seas remov'd, Friends, who in thy spring-time knew thee,

The fourth system continues the vocal melody and piano accompaniment. The vocal line has a series of eighth notes (G4, A4, B4, C5, B4, A4, G4). The piano accompaniment continues with similar rhythmic patterns. The lyrics 'All thou'st e-ver priz'd or lov'd, In dreams come smiling to thee!' are written below the vocal staff. The system ends with a double bar line and a final chord in the piano accompaniment.

All thou'st e-ver priz'd or lov'd, In dreams come smiling to thee!

There may the child, whose love lay deepest,

Dearest of all, come, while thou sleepest; Still the same - no charm for-got,

Nothing lost that Life had giv-en - Or, if chang'd, but chang'd to what Thou'lt

find her yet in Hea-ven!

627

BRIGHT BE THY DREAMS.


DUETT.

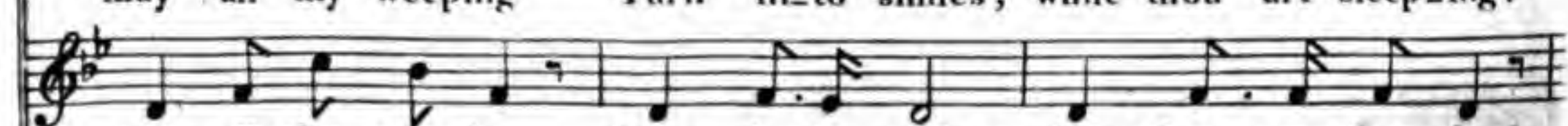
Melody (ir.)


First Voice.  Bright, be thy dreams,

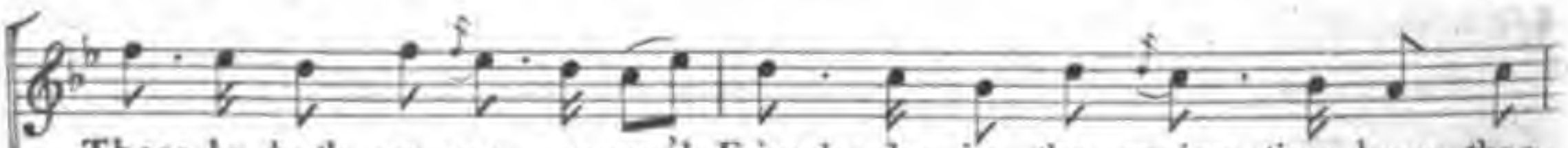
Second Voice.  Bright, be thy dreams,


In. Moderate Time.  *Feelingly* *p. Soave.* *f.* *p. ritard*


 may all thy weeping Turn in-to smiles, while thou art sleep-ing!

 may all thy weeping Turn in-to smiles, while thou art sleep-ing!



 Those, by death or seas remov'd, Friends, who in thy spring-time knew thee,

 Those, by death or seas remov'd, Friends, who in thy spring-time knew thee,



All thou'st e-ver priz'd or lov'd, In dreams come smiling to thee!

All thou'st e-ver priz'd or lov'd, In dreams come smiling to thee!

There may the child,

There may the child,

f *pp* *f* *pp*

whose love lay deepest, Dearest of all, come, while thou sleepest—

whose love lay deepest, Dearest of all, come, while thou sleepest—

Still the same— no charm for - got, No - thing lost that

Still the same— no charm for - got, No - thing lost that

Life had giv - en— Or if chang'd, but chang'd to what Thou'lt

Life had giv - en— Or if chang'd, but chang'd to what Thou'lt

espres:

find her yet in Heaven!

find her yet in Heaven!

f *p* *ritard*

GO THEN—'TIS VAIN.

Sicilian Air,

Mourningfully *Soave.*

Go then—'tis vain to ho - - ver, Thus round a hope that's dead - -

At length my dream is o - - ver, 'Twas sweet—'twas false - 'tis

fled. Fare-well—since nought it moves thee

Such truth as mine to see - - - Such truth as mine to

legati Cres

see - - - Some one, who far less loves thee, Perhaps more blest will

mf p

be.

Farewell, sweet eyes, whose brightness New life a-round me shed - -

Farewell, false heart, whose light - ness Now leaves me death in - stead -

Go now, those charms sur - ren - - der To some new lo - ver's sigh - -

To some new lo - ver's sigh - - - One, who tho' far less

ten - - der, May be more blest than I.

legati

Cres mf p dim

THE CRYSTAL HUNTERS.

Swiss (Air.)

Gaily *f*

p *pp*

8va *loco*

O'er mountains, bright with snow and light, We Crystal-hunters speed along, While

grotts, and caves, And i- cy waves Each instant e-cho to our song. And

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, marked 'Gaily' and 'f'. The piano part features a lively melody in the right hand and a supporting bass line in the left hand. The vocal part enters with a melody that is marked 'p' and 'pp'. The lyrics are: 'O'er mountains, bright with snow and light, We Crystal-hunters speed along, While grotts, and caves, And i- cy waves Each instant e-cho to our song. And'. The score includes various musical notations such as slurs, ties, and dynamic markings.

17 *ad lib.* *a tempo.*

when we meet with store of gems, We grudge not kings their diadems, O'er

mountains, bright with snow and light, We Crystal-hunters speed along, While

a tempo.

grots, and caves, And i- cy waves Each instant echo to our song. Each

cres

instant e-cho to our song.

mf *f* *ff*

slentando *p* *pp*

No Lover half so fondly dreams Of sparkles from his la-dy's eyes, As
a tempo.

we of those refreshing gleams, That tell where deep the Crystal lies; Tho'
ad lib: a tempo

next to crystal, we, too, grant, That la-dies, eyes may most enchant - O'er

mountains, bright with snow and light, We Crystal-hunters speed a long, While
a tempo.

grots, and caves, And i- cy waves Each instant e- cho to our song. Each

instant e- cho to our song.

Sometimes when o'er the Alpine rose, The golden sunset leaves its ray, So

like a gem the flow' ret glows, We thither bend our head- long way. And

cres

f *ff*

slentando. *p* *pp*

ad lib: a tempo.

tho' we find no treasure there, We bless the rose, that shines so fair—O'er

a tempo

mountains, bright with snow and light, We Crystal-hunters speed along, While

grotts, and caves, And i-cy waves Each instant echo to our song. Each

cres

in-stant e-cho to our song.

mf f

THE CRYSTAL HUNTERS.

TRIO AND CHORUS.

Swiss Air,

Gaily

The musical score is written in 6/8 time with a key signature of one sharp (F#). It begins with a piano introduction consisting of three systems of grand staves. The first system is marked 'Gaily' and 'f' (forte). The second system is marked 'p' (piano). The third system is marked 'f' and 'p'. Following the piano introduction are four vocal staves: 'First Voice', 'Second Voice', 'Bass', and 'Piano Forte'. Each vocal staff has a corresponding line of lyrics underneath it.

First Voice

O'er mountains, bright with snow and light, We Crys-tal-hunters

Second Voice

O'er mountains, bright with snow and light, We Crys-tal-hunters

Bass

O'er mountains, bright with snow and light, We Crys-tal-hunters

Piano Forte

xx

speed along, While grotts, and caves, And i - cy waves Each instant e - cho

speed along, While grotts, and caves, And i - cy waves Each instant e - cho

speed along, While grotts, and caves, And i - cy waves Each instant e - cho

to our song, And when we meet with store of gems We grudge not kings their

to our song, And when we meet with store of gems We grudge not kings their

to our song, And when we meet with store of gems We grudge not kings their

Chorus. a Tempo.

di - adems - O'er mountains, bright with snow and light, We Crystal - hunters

di - adems - O'er mountains, bright with snow and light, We Crystal - hunters

di - adems - O'er mountains, bright with snow and light, We Crystal - hunters

Colla Voce mf a. Tempo.

speed a - long, While grots, and caves, And i - - cy waves Each
 speed a - long, While grots, and caves, And i - - cy waves Each
 speed a - long, While grots, and caves, And i - - cy waves Each

in - stant e - cho to our song. Each in - stant e - cho to our song.
 in - stant e - cho to our song. Each in - stant e - cho to our song.
 in - stant e - cho to our song. Each in - stant e - cho to our song.

cres *f* *cres* *f* *cres* *f* *cres* *mf* *f*

Cres *ff* *Slentando.* *p* *dim* *pp*

Three-part vocal setting with piano accompaniment. The music is in G major (one sharp) and 4/4 time. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The lyrics are printed below each vocal line.

No Lo - ver half so fond - ly dreams Of spar - kles from his
la - dy's eyes, As we of those re - fresh - ing gleams, That
tell where deep the crys - tal lies. Tho' next to crys - tal

No Lo - ver half so fond - ly dreams Of spar - kles from his
la - dy's eyes, As we of those re - fresh - ing gleams, That
tell where deep the crys - tal lies. Tho' next to crys - tal

No Lo - ver half so fond - ly dreams Of spar - kles from his
la - dy's eyes, As we of those re - fresh - ing gleams, That
tell where deep the crys - tal lies. Tho' next to crys - tal

Chorus. 25
a Tempo.

ad lib:

we, too, grant, That la-dies, eyes may most en-chant—O'er

ad lib:

we, too, grant, That la-dies, eyes may most en-chant—O'er

Colla Voce

moun-tains, bright with snow and light, We Crys-tal - hun - ters

moun-tains, bright with snow and light, We Crys-tal - hun - ters

a Tempo

moun-tains, bright with snow and light, We Crys-tal - hun - ters

speed a - long, While grotts, and caves, And i - cy waves Each

speed a - long, While grotts, and caves, And i - cy waves Each

speed a - long, While grotts, and caves, And i - cy waves Each

instant e-cho to our song. Each in-stant e-cho to our song.

instant e-cho to our song. Each in-stant e-cho to our song.

instant e-cho to our song. Each in-stant e-cho to our song.

Sometimes when o'er the Al-pine rose, The gold-en sun-set

Sometimes when o'er the Al-pine rose, The gold-en sun-set

Sometimes when o'er the Al-pine rose, The gold-en sun-set

627

leaves its ray, So like a gem the flow' - ret glows, We

leaves its ray, So like a gem the flow' - ret glows, We

leaves its ray, So like a gem the flow' - ret glows, We

thi - ther bend our head - long way: And tho' we find no

thi - ther bend our head - long way: And tho' we find no

thi - ther bend our head - long way: And tho' we find no

treasure there, We bless the rose, that shines so fair - O'er

treasure there, We bless the rose, that shines so fair - O'er

treasure there, We bless the rose, that shines so fair - O'er

ad lib. *Chorus*

Colla Voce

mountains, bright with snow and light, We Crystal-hunters speed a long, While
mountains, bright with snow and light, We Crystal-hunters speed a long, While
mountains, bright with snow and light, We Crystal-hunters speed a long, While

Tempo

grots, and caves, And i-cy waves Each in-stant echo to our song. Each
grots, and caves, And i-cy waves Each in-stant e-cho to our song. Each
grots, and caves, And i-cy waves Each in-stant e-cho to our song. Each

ad lib
in-stant e-cho to our song.
in-stant e-cho to our song.
in-stant e-cho to our song.

ff ff ff

ROW GENTLY HERE.



DRAWN BY T. STOTHARD, ESQ.

ENGRAVED BY C. MARR

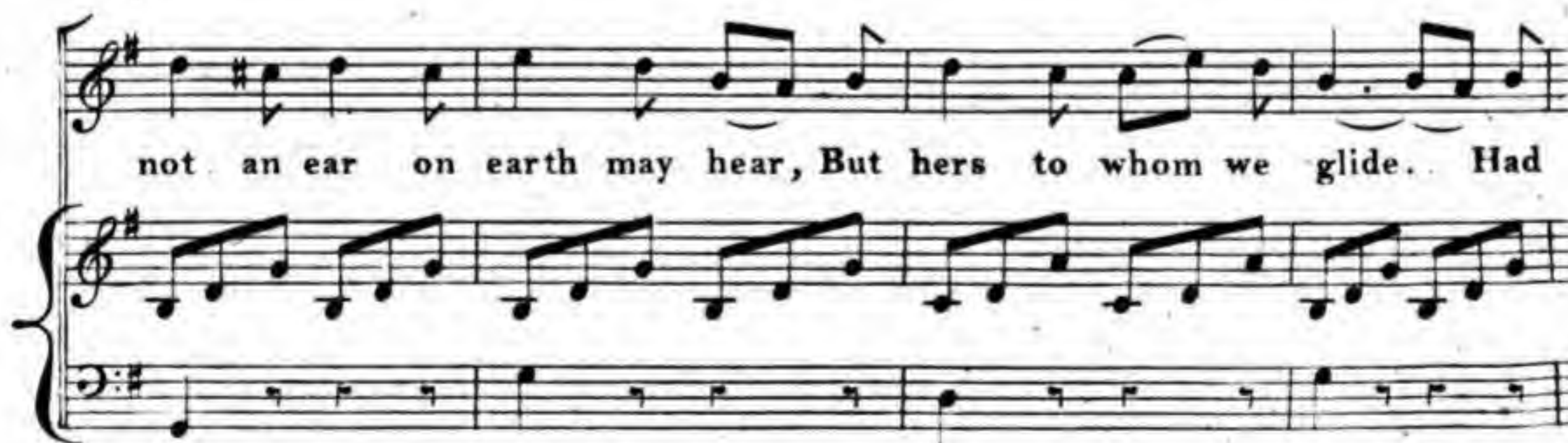
Now rest thee here, my gondolier.
Hush hush — for up I go
To climb yon light balcony's height.
While thou keepst watch below.

London, Published Feb^y 14th 1822 by, J. Power 34, Strand

ROW GENTLY HERE.

Tenctian Air,

*In rowing
Time?*



Heav'n but tongues to speak, as well As star-ry eyes to see, Oh

think what tales 'twould have to tell Of wand'ring youths like me. *ad lib:* *mf*

p *mf*

Now rest thee here, my gondo-lier, Hush hush— for up I *p*

go To climb you light Bal-co-ny's height, While thou keep'st watch be-

low. Ah! did we take for Heav'n a-bove But half such pains as

we Take day and night, for woman's love, What An-gels we should

be!

mf *p* *slentando* *pp*

ROW GENTLY HERE.

DUETT.

Venetian Air.

glide. Had Heav'n but tongues to speak, as well As starry eyes to see, Oh

glide. Had Heav'n but tongues to speak, as well As starry eyes to see, Oh

ad lib:

think what tales 'twould have to tell Of wand'ring youths like me.

think what tales 'twould have to tell Of wand'ring youths like me. *a Tempo*

Colla Voce

p *p* *mf*

Now rest thee here, my gon-do-lier, Hush hush — for up I

Now rest thee here, my gon-do-lier, Hush hush — for up I

pp

go To climb yon light Bal-co-ny's height, While thou keep'st watch be-

go To climb yon light Bal-co-ny's height, While thou keep'st watch be-

low. Ah! did we take for Heav'n a-bove But half such pains as

low. Ah! did we take for Heav'n a-bove But half such pains as

we Take day and night, for woman's love, What Angels we should be!

we Take day and night, for woman's love, What Angels we should be!

ad lib:

Colla Voce *f* *a tempo*

p *slentando.* *ppp*

French (Air.)

With
Impassioned
Melancholy.

627

MAJORE.

Whispring of joys that yet re-main - No-no-, never, more can
this life bring me One joy that e-quals youth's sweet pain.-
No-no, never more can this life bring me One joy that e-quals
youth's sweet pain - One joy that e-quals youth's sweet pain.

Dim lies the way to death be -

fore me, Cold winds of Time blow round my brow - Sunshine of youth that

once fell o'er me, Where is your warmth, your glo - ry now? 'Tis not that

then no pain could sting me - 'Tis not that now no joys re - main -

MAJORE.

Oh it is that life no more can bring me One joy so

sweet as that worst pain. Oh it is that life no more can

bring me One joy so sweet as that worst pain One joy so

sweet as that worst pain.

mf p mf p pp

627

WHEN FIRST THAT SMILE.

39

Venetian Air.

*In. Moderate
Time, with
Expression.*

When first that smile, like

sun-shine, bless'd my sight, Oh! what a vi-sion then came

o'er me, Long years of love, of calm and pure de-light,

Seem'd in that smile to pass be-fore me. *Cres*

Ne'er did the peasant dream ne'er dream of summer skies, Of

golden fruit, and harvests springing, With fonder hope than

I of those sweet eyes, And of the joy their light was bringing. *Slower* *colla voce* *Tempo 1.º*

Where now are all those

fond-ly promis'd hours? Oh Wo-man's faith is like her

bright-ness, *Cres* Fad-ing as fast as rain-bows or day

flow'rs, *Cres* Or aught that's known for grace and light-ness.

Short as the Per_sians pray'r his pray'r at close of day, Must

be each vow of Love's re - peat_ing - Quick let him

wor - ship beau-ty's pre-cious ray, Ev'n while he kneels, that ray is

ad lib

colla voce

fleet - ing!

Tempo 1^{mo}

WHEN FIRST THAT SMILE.

DUETT.

Venetian Air.

In Moderate Time with Expression.

When first that smile, like

When first that smile, like

sunshine bless'd my sight, Oh, what a vi-sion then came o'er me,

sunshine bless'd my sight, then came o'er me,

Cres.

Long years of love, of calm and pure delight, Seem'd in that

Long years of love, of calm and pure delight,

mf *p*

smile to pass be-fore me. Ne'er did the pea-sant dream ne'er

to pass be-fore me. Ne'er did the pea-sant dream ne'er

Cres

dream of summer skies, Of golden fruit, and harvests springing,

dream of summer skies, Of golden fruit, and harvests springing,

With fonder hope than I of those sweet eyes, And of the
 With fonder hope than I of those sweet eyes,
 joy their light was bring-ing.
 their light was bring-ing.
 Cella Voce. a Tempo
 Where now are all those fond-ly promis'd hours?
 Where now are all those fond-ly promis'd hours?
 pp

Oh! woman's faith is like her brightness — Fading as fast as

is like her brightness — Fading as fast as

rainbows or day-flow'rs Or aught that's known for grace and lightness .

rainbows or day-flow'rs for grace and lightness .

Short as the Persian's pray'r his pray'r at close of day, Must

Short as the Persian's pray'r his pray'r at close of day, Must

be each vow of Love's re-peat-ing — Quick let him worship

be each vow of Love's re-peat-ing — Quick let him worship

Beau-ty's precious ray, Ev'n while he kneels, that ray is

Beau-ty's precious ray, that ray is

ad lib.

Colla Voce.

fleet-ing.

fleet-ing.

a Tempo

Dim

PEACE TO THE SLUMBERERS.

ARRANGED FOR THREE VOICES.

Catalonian. (ir.)

Peace to the slumber-ers, Peace to the slumb'ers, They



lie on the bat-tle plain, With no shroud to co-ver them, With
 lie on the bat-tle plain, With no shroud to co-ver them, With
 lie on the bat-tle plain, With no shroud to co-ver them, With
 no shroud to co-ver them, The dew and the summer rain Are
 no shroud to co-ver them, The dew and the summer rain Are
 no shroud to co-ver them, The dew and the summer rain Are
 all that weep o-ver them, Are all that weep o-ver them.
 all that weep o-ver them, Are all that weep o-ver them.
 all that weep o-ver them, Are all that weep o-ver them.

ten:
 morendo.

Vain was their brave-ry,
 The fall'n Oak lies where it lay, A-cross the wint'ry
 The fall'n Oak lies where it lay, A-cross the wint'ry
 Vain was their brav'ry. The fall'n Oak lies where it lay, A-cross the wint'ry
 ri-ver, A-cross the wint'ry ri-ver, But brave hearts, once
 ri-ver, A-cross the wint'ry ri-ver, But brave hearts, once
 ri-ver, A-cross the wint'ry ri-ver, But brave hearts, once

slentando.
mf *Cres* *p*
Espressi
pp
f

Piangevole

swept a-way, Are gone, a-las! for e-ver, Are gone, a-las! for
 swept a-way, Are gone, a-las! for e-ver, Are gone, a-las! for
 swept a-way, Are gone, a-las! for e-ver, Are gone, a-las! for

p

e-ver!
 e-ver!
 e-ver!

Slentando.

mf Cres

Piazed Express:

Our limbs shall lie as
 Our limbs shall lie as
 Woe to the Conqueror! Woe to the Conqueror! Our limbs shall lie as

With Energy.

mf f mf f pps

52

cold as theirs, Of whom his sword be-
 rest us, Of whom his sword be-
 cold as theirs, Of whom his sword be-
 rest us, Of whom his sword be-
 cold as theirs, Of whom his sword be-
 rest us, Ere we for-
 get the deep arrears Of vengeance they have
 left us, Of vengeance they have left us!
 left us, Of vengeance they have left us!
 left us, Of vengeance they have left us!

ad lib:

Colla Voce.

WHEN THOU SHALT WANDER.

*Sicilian (6/8)**Tenderly*

When thou shalt wander by that sweet

light We us'd to gaze on so many an eye, When love was

new and hope was bright, Ere I could doubt, or thou de-

ceive - Oh then re-memb'ring how swift went by Those hours of

transport— ev'n thou may'st sigh. Yes, proud one,

e-ven thy heart may own That love like ours was far too

sweet, To be like sum-mer garments thrown a-side, when

past the summer's heat; And wish in vain to know a-

gain Such days such nights as bless'd thee then.

147400

55

"WHO'LL BUY MY LOVE KNOTS?"

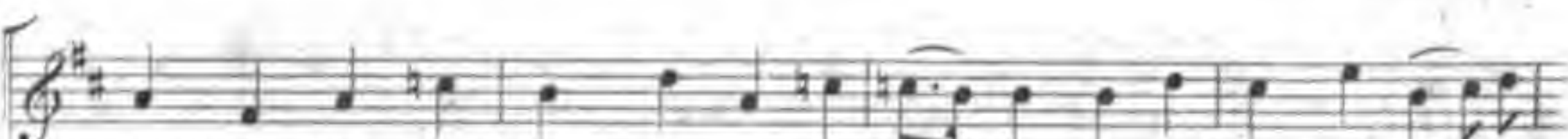
Portuguese Air,

Playfully.



dol e legati.




Hymen late, his love-knots sell-ing, Call'd at many a mai-den's



dwell-ing, None could doubt, who saw or knew them, Hymen's call was welcome



to them "Who'll buy my loveknots? Who'll buy my loveknots?" Soon as that sweet cry re-



sounded, How his baskets were surrounded! Maids, who
 now first dreamt of trying These gay knots of Hymen's ty - ing, Dames, who
 long had sat to watch him Passing by - but ne'er could catch him - "Who'll buy my
 loveknots? who'll buy my loveknots?" All at that sweet cry assembled, Some laugh'd.

some blush'd, and some trembled. "Here are knots" said Hymen

Cres *p*

tak-ing Some loose flow'rs of Love's own making; Here are gold ones — you may

trust 'em (These, of course, found ready custom) Come buy my loveknots, come buy my

loveknots, Some are labell'd "Knots to tie men—Love the maker, Bought of

Hymen?" Scarce their bar-gains were com-pleat-ed, When the

Cres

Nymphs all cried 'we're cheated— See these flow'rs, they're drooping sadly; This gold

knot, too, ties but badly—Who'd buy such loveknots? Who'd buy such loveknots? Ev'n this

tie, with Love's name round it— All a sham—He never bound it!"

Cres

Love, who saw the whole pro-ceed-ing, Would have laugh'd, but for good-

breeding; While old Hymen, who was us'd to Cries like that these

Dames gave loose to "Take back our loveknots. Take back our loveknots" Coolly

ad lib:
said "There's no return-ing wares on Hymen's hands good morning."

Cres mf

SEE, THE DAWN FROM HEAVEN.

(Air sung at Rome, on Christmas Eve.)

ARRANGED FOR THREE VOICES.

Moderately
Slowly

p

loco

slentando

2^d Voice.

See, the dawn from Heav'n is break - ing, The dawn from Heav'n is

break - ing o'er our sight, And Earth, from sin a - wak - ing,

1st Voice.

See, those groups of An - gels wing - ing, those
hails - the sight.

fp

groups of An - gels wing - ing from the realms a -
bove; Bring - ing wreaths of

Tenor

On their sun - ny brows from E - den bring - ing Wreaths of hope and
On their sun - ny brows from E - den bring - ing Wreaths of hope and

love. On their sunny brows from E-den bring-ing Wreaths of hope and love.

love. On their sunny brows from E-den bring-ing Wreaths of hope and love.

love. Of hope and love.

mf

dim *p*

2^d Voice.

Hark — their hymns of glory peal-ing, Their hymns of glo-ry peal-ing

through the air, To mor-tal ears re-veal-ing Who lies

There, in that dwell-ing dark and low-ly, That dwell-ing dark and there.

low-ly, Sleeps the heaven-ly Son.

He, whose home is in the

He, whose home is in the

The Holy One! He, whose home is in the
skies, the Holy, Holy, Holy One! He, whose home is in the
skies, the Holy, Holy, Holy One!

skies, the Holy, Holy, Holy One!
skies, the Holy, Holy, Holy One!
the Holy One!

mf

dim *p* *pp*

This musical score is for a piece titled "The Holy One". It features three vocal parts (Soprano, Alto, and Tenor) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "The Holy One! He, whose home is in the skies, the Holy, Holy, Holy One! He, whose home is in the skies, the Holy, Holy, Holy One!". The piano part includes dynamic markings: *mf* (mezzo-forte) and *dim* (diminuendo), and articulation markings: *p* (piano) and *pp* (pianissimo). The score is divided into two systems, with the first system ending on a double bar line and the second system continuing the music.

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Oh! Breathe not his name
Where he who adores thee
The Harp that once thro' Tara's Halls
Fly not yet!
Oh! think not my Spirits are always as light
Tho' the last Glimpse of Erin
Rich and rare were the Gems she wore
As a Beam o'er the Face of the Waters may glow
The Meeting of the Waters

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How dear to me the Hour
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Evelin's Bower—(Oh! weep for the Hour)
Let Erin remember the Days of old
Silent, oh Moyle! be the Roar of thy Waters
Come, send round the Wine
Sublime was the Warning
Believe me, if all those endearing young Charms

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Erin, oh! Erin—(Like the bright Lamp)
Drink to her

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While gazing on the Moon's Light
When Daylight was yet sleeping under the Billow
Before the Battle—(By the Hope within us springing)
After the Battle
Oh! 'tis sweet to think
The Irish Peasant to his Mistress
When thro' Life unblest we rove
It is not the Tear at this Moment shed
'Tis believ'd that this Harp

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Weep on, weep on
Lesbia hath a beaming Eye
I saw thy Form in youthful Prime
By that Lake whose gloomy Shore
She is far from the Land
Nay, tell me not
Avenging and bright
What the Bee is to the Floweret
Love and the Novice (Here we dwell in holiest Bowers)
This Life is all chequer'd

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At the mid Hour of Night
One Bumper at Parting!
'Tis the last Rose of Summer
The young May Moon
The Minstrel Boy
The Valley lay smiling before me
Oh! had we some bright little Isle
Farewell! but whenever you welcome the Hour
Oh! doubt me not
You remember Ellen
I'd mourn the Hopes that leave me

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Has Sorrow thy young Days shaded?
No, not more welcome
When first I met thee
While History's Muse
The Time I've lost in wooing
Oh! where's the Slave?
Come, rest in this Bosom
'Tis gone, and for ever
I saw from the Beach
Fill the Bumper fair
Dear Harp of my Country

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My gentle Harp! once more I waken
As slow our ship her foamy Track
In the Morning of Life, when its Cares are unknown
When cold in the Earth lies the Friend thou hast lov'd
Remember thee! yes, while there's Life in this Heart
Wreath the Bowl
Whene'er I see those smiling Eyes
If thou'lt be mine, the Treasures of Air
To Ladies' Eyes a Round, Boy
Forget not the Field where they perish'd
They may rail at this Life
Oh for the Swords of former Time!

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Sail on, sail on
The Parallel
Drink of this Cup
The Fortune-teller
Oh ye Dead!
O'Donohue's Mistress
The Echo
Oh banquet not
Thee, thee, only thee
Shall the Harp, then, be silent?
Oh the Sight entrancing

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Oft in the still night Scotch
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Should those fond hopes Portuguese
So warmly we met Hungarian
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Love is a hunter-boy Languedocian
My harp has one unchanging theme .. Swedish
Oh! no—not e'en when first we lov'd .. Cashmerian
Peace be around thee Scotch
Then fare thee well English
There comes a time German

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Weep not for those
The Turf shall be my fragrant Shrine
Sound the loud Timbrel (Miriam's Song)
Go, let me weep
Come not, oh Lord!

Were not the sinful Mary's Tears
As down in the sunless Retreats
But who shall see
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The Crystal Waters

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Oh why is yon Cottage so desolate
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Yet, ere I seek a distant shore

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How true the Spot
In vain thou callest

Night is falling
From the Hill
Oh! come thou not near
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ADIEU, at day-break	Kiallmark	s. d.	Green spot that blooms	Kelly	1
A farewell!	Stevenson	2 0	Grotto	Parry	1
Ah! me, why should I heave the fond	Kelly	1 6	Hapless Mary!	Dr. Clarke	2
Ah! say, lovely Emma!	Stevenson	1 6	Hark! the trumpet, hark!	Cooke	2
Ah! what woes are mine	Ditto	2 0	Heath, this night, must be my bed	Kemp	1
Ah! who would heed the seeming sigh?	Horn	1 6	Henry and Sue	Horn	1
A lady once had lovers	Ditto	1 6	Here, in this lone little wood	Stevenson	2
Alice of Fyfe	West	2 0	Here's the bower	Moore	2
A medley	Horn	1 6	Her heart was made to love	Horn	1
And thou art young	King	2 0	Hoax	Ditto	1
Annot Lyle	Doyle	2 0	Hope, thou Nurse .....	.....	1
A rosy cheek	Horn	1 6	Hope told a flattering tale	Paisiello	1
As when, at Nature's mighty word	King	1 6	Hour of victory	Stevenson	1
Auld lang syne	Burns	1 0	How happy once	Moore	2
Auld Robin Gray	Ditto	1 0	Hush'd be that sigh	Stevenson	1
Away with this pouting and	T. M., Esq.	1 0	Hush! dearest, hush!	Horn	1
A youth sat sighing	Kelly	1 6	Hush! forbear your faults	Ditto	1
Banks of Allan Water	Horn	1 0	I always turn to thee	Kelly	1
Be gay! be gay!	Stevenson	2 0	I can no longer stifle	T. M., Esq.	1
Be sure that a smart little maid	King	1 6	Je suis un pauvre Savoyard	Ware	1
Bill of fare	Horn	1 6	If I swear by that eye	Stevenson	1
Black and blue eyes	Moore	2 0	If maidens would marry	Horn	1
Blighted rose	Stevenson	2 0	If then to love thee be offence	Stevenson	2
Bold is the maiden's heart	Kelly	1 6	If winter frowns	Horn	1
Bosoms who conquer'd and bled	Ditto	2 0	I have woven a garland for thee	Holden	1
Bud in beauty	Stevenson	2 0	I'll love thee ever dearly	Cooke	1
Can I again that form enress?	Moore	1 6	I'm deep in love	Parry	1
Cease, oh! cease to tempt	Ditto	2 0	I'm wearing awa	Burns	1
Cease your funning, (New Edition) .....	.....	1 0	I'm wearing away	Stevenson	2
Chain and lute	Walmisley	2 0	In days of old	Horn	1
Chapter on pockets .....	.....	1 0	Indian maid	Kelly	1
Child of glory	Kelly	1 6	I never told my love	Ditto	1
Come, all you forsaken	Dr. Clarke	1 6	In moments to delight	Walmisley	1
Come, take the harp	Stevenson	2 0	In the days of my youth	King	1
Come, tell me, says Rosa	Ditto	1 6	In vain may that bosom	Kelly	1
Come tell me where the maid is found	Ditto	2 0	Invitation, the	Turnbull	2
Come, my sweetest maid .....	.....	1 6	In yonder bower	Arnold	1
Contradiction	Cooke	1 6	I sigh for the days that are gone	Kelly	1
Day of love	Moore	2 0	It is not that a woman's eyes	Cooke	1
Damon's complaint	Kelly	2 0	Kitty of Coleraine .....	.....	1
Dandy beau	Cooke	2 0	Lament, the .....	.....	2
Dear aunt	Moore	1 0	Land of Shillelah .....	.....	1
Dear Fanny	Stevenson	2 0	Land o' the Leal (New Edition) .....	.....	1
Dear ladies, listen to my tale	Howell	2 0	Light as the shadows of evening	Stevenson	1
Dear to my heart	Kelly	1 6	Light sounds the harp	Moore	1
Dearest Ellen, awake	Emdin	1 6	Lilla, come down to me	Cooke	1
Deep in my soul	Dunal	2 0	Little Mary's eye	T. M., Esq.	1
Did not?	Moore	1 6	London, now is out of town	Ware	1
Disasters of poor Jerry Blossom	Smith	1 6	Look that says I love thee	Cooke	1
Does the harp of Rosa slumber?	Stevenson	1 6	Lord of the castle	King	1
Donald, (new edition) .....	.....	1 0	Lottery, the	Moore	1
Emblem	Horn	2 0	Love	Horn	1
Ethereal hope, nuptial song	Hawes	2 0	Love and Time	Kelly	1
Every hour I lov'd thee more	Blewitt	2 0	Love, honour, and obey!	Cooke	1
Exile of Eriu	Campbell	1 0	Love in a storm	Barry	1
Expostulation	Kelly	1 6	Love, like an April day	Horn	1
Fair lady, why this frowning?	Cooke	1 6	Love's light summer cloud	Moore	1
Fair Rosa!	Parry	1 6	Love thee, dearest, love thee	Moore	1
Fanny, dearest!	Moore	2 0	Loud the trump of war was blowing	Horn	1
Fanny was in the grove	T. M., Esq.	1 0	Maid of Marlival	Stevenson	1
Fare thee well, thou first and fairest!	Molineux	1 0	Maid of the rock	Ditto	1
Farewell, Bessy!	Moore	1 6	Maid whose heart was cold to love	Ditto	1
Farewell, sweet eyes .....	.....	1 6	Man I love	Kelly	1
Folly, the	Moore	1 6	Mansion of love	Emdin	1
For her I die	Kelly	1 0	March away, Helen!	Horn	1
Friend of my soul	Stevenson	1 6	Mary, I believ'd thee true	Stevenson	1
From glory's heights descending	Moore	1 6	Monody	Hawes	1
From life, without freedom	Kelly	1 6	More laurels	O'Meara	1
Galant Troubadour	Moore	2 0	My heart's my own .....	.....	1
Give, love! give	Stevenson	2 0	My life, I love thee!	Kelly	1
Golden chain	Beethoven	2 0	My love is gone to Islambol	Ditto	1
Good night	Leonard	2 0	My love, when thou'rt away	Nicholson	1
Go, sweet enchantress!	Moore	2 0	My dying sire	Kelly	1
.....	Stevenson	2 0	My mother did one rule bequeath	Horn	1

		<i>s.</i>	<i>d.</i>			<i>s.</i>	<i>d.</i>
Nay, weep not! dear Ellen.....	Smith.....	2	0	Taste life's glad moments	Walmisley	1	6
Ned of the hills	Owenson	1	0	That shepherd, sure, is he	Stevenson	1	6
Nightingale, the	Sola	2	0	There's not a joy this world can give..	Ditto	2	0
No joy without my love	Cooke.....	1	6	There's the bower	Ditto	1	6
Obey!	Horn	1	6	These Messieurs, Anglois.....	Kearns	1	0
Oh! come, sweet lass!	Stevenson	2	0	They bid me sleep	Kemp	1	6
Oh! fate in pity	Horn	1	6	They tell us that wives are	Kelly	1	0
Oh! give me the heart that is cheerful	Cooke.....	1	6	Think no more, love, of our parting....	Clifton	2	0
Oh! if those eyes deceive me not	Stevenson	2	0	Tho' far from thee I'm roving	Dallas	2	0
Oh! liberty	Moore	2	0	Tho' fate, my girl.....	Stevenson	1	6
Oh! listen to your lover	Horn	2	0	Tho' gaily smiles the opening spring ..	Kelly	1	6
Oh! list unto my tale of	Stevenson	1	6	Tho' winter frowns	Horn	1	0
Oh! Nanny, wilt thou gang	Carter	1	0	Thou hast sent me a flowery band	Moore	1	6
Oh! never doubt my love	Cooke.....	2	0	Thunder-bolt frigate	Horn	1	6
Oh! never from the maid depart.....	King	1	0	Thy gentle manners.....	Attwood	2	0
Oh! nothing in life can sadden us	T. M., Esq.	1	0	Thyrsis	Stevenson	1	6
Oh! remember the time	Moore	2	0	Thyrza	Walmisley	3	0
Oh! see those cherries	Ditto	2	0	'Tis love that should rule the breast ..	Kelly	1	6
Oh! smile not thus	Smith.....	1	6	'Tis wine alone can banish care	Stevenson	1	6
Oh! soon return	Moore	2	0	To Julia, weeping	Ditto	1	0
Oh! such is love	Kearns	1	6	Toll not the bell	Dallas	2	0
Oh! white is the snow	Kelly	2	0	To love thee	Mrs. Opie.....	1	6
Oh! why should the girl of my soul	Moore	2	0	To the brook and the willow	Stevenson	1	6
Oh! woman!	Ditto	2	0	Too soon the flowers of spring may fade	Kelly	1	6
Oh! woods of green Erin	Doyle	2	0	Triumph of Russia	Ditto	2	6
Oh! would I ne'er had seen thee!	Stevenson	1	0	Trumpet of glory	Moore	2	0
Oh! yes—so well, so tenderly	Moore	2	0	'Twas on a wild and lonely	Kelly	1	6
Oh! yes, when the bloom	Ditto	2	0	Tyrolese song	Moore	2	0
Old Margery Grizzle	King	1	0	Ulrica	Cooke.....	1	0
On a grand gala night	Cooke.....	1	6	Vittoria	Ditto	2	0
One dear smile	Moore	2	0	Wake, maid of Lorn	Stevenson	2	0
Orator Puff	Ditto	1	6	What's life unblest with Love.....	Ditto	1	6
Orphan boy	Smith	2	0	When a man weds	Horn	1	6
O softly sleep!	Ditto	2	0	Whence can you inherit	Moore	2	0
Paddy in London	Irish Air	1	0	When Charles was deceived.....	Moore	2	0
Paddy the piper	Ditto	1	0	When fickle man for woman sighs....	Kelly	1	6
Pangs of absence	Philipps	1	6	When from thy sight, love	Ditto	1	6
Parting hour is come, love	Doyle	2	0	When I first told my Rosa I lov'd....	Ditto	2	0
Parting look she gave	Turnbull	2	0	When I went for a soldier	Horn	1	6
Pleasures of Brighton	Horn	1	6	When Leila touch'd the lute	Moore	2	0
Plumed casque.....	Kelly	1	6	When love gets in the youthful brain ..	Horn	1	6
Poh! Dermot, go'long with your goster	T. M., Esq.	1	6	When love and truth together play'd..	Philipps	1	6
Pray, Goody! .....	.....	1	0	When love was fresh from his cradle..	West	1	6
Pretty Sophy	Bishop	2	0	When midst the gay.....	Moore	2	0
Probability	T. M., Esq.	1	6	When night was spreading o'er me	Stevenson	2	0
Rabbinical origin of woman	Moore	1	6	When storms disturb old ocean's bed..	King	1	0
Ray that beams for ever	Kelly	2	0	When the girl of my heart	Dr. Clarke	2	0
Remembrances	Mrs. Mc Mullan ..	2	0	When the rose-bud of summer	Stevenson	2	0
Return, my love	Stevenson	2	0	When time, who steals.....	Moore	2	0
Roderigh Vich-Alpine.....	Horn	1	6	When twilight dews.....	Stevenson	2	0
Roll, drums, merrily	Cooke.....	1	0	When woe on the bosom of mercy	Howell	1	0
Rose of affection	Stevenson	1	6	While parted from the youth	King	1	6
Sale of loves	Moore	2	0	Whilst I listen to thy voice	Stevenson	2	0
Savoyard's return	Dr. Clarke	2	0	Whilst on the beach I wander	Doyle	2	0
Say, pretty weeping figure	Stevenson	1	6	White rose of honor	Kelly	1	6
Scots wha hae wi' Wallace bled .....	.....	1	6	Who would not love?	Cooke.....	2	0
Send the bowl round merrily	Moore	1	0	William and Jannett	Sanderson	1	0
Sir Tumble-down Dick	King	1	0	Will you comet o the bower?	T. M., Esq.	1	0
Soft blue of her eye	Kearns	1	0	Wilt thou say farewell, love?	Moore	2	0
Soft breezes breathing	Stevenson	1	6	Winds, whisper gently	Stevenson	2	0
Soft Zephyr	Dr. Clarke	1	6	Woman's power ending never.....	Kearns	1	0
Soldier, rest!	Kemp	1	6	Woman's smile.....	Parry	1	6
Spanish patriots	Parry	1	0	Woman, who conquers all	Cooke.....	1	6
Spirit of joy	Moore	2	0	Woodbine cottage	Stevenson	2	0
Spirit's song	Dr. Clarke	2	6	Woodman's cot.....	Kelly	1	0
Stay, one moment stay!	Stevenson	2	0	Woodpecker	Ditto	2	0
Summer.....	Ditto	2	0	Wreath you wove	Moore	1	6
Sweetest moments life allows	Kelly	1	6	Ye banks and braes, (new edition)....	Burns	1	0
Sweet is love	Doyle	2	0	Ye light forms of fancy	Kelly	1	6
Sweet is the beam of morning	Dallas	2	0	Yes, it is, love!	Clifton	1	6
Sweet is the dream	Stevenson	1	6	Yes, thro' the wide world.....	Mrs. ———	1	0
Sweet lady! look not thus	Ditto	2	0	Young Jessica	Moore	2	0
Sweet minstrel, sing!	Ditto	1	6	Young love	Ditto	2	0
Sweet robin .....	.....	1	6	Young son of chivalry	King	1	6
Sweet Rose, come away!	Dibdin	1	6	Youth I adore	Cooke.....	1	6
Sweet seducer	Moore	1	6	Youth is but short.....	Dallas	2	0
Tablet of love	Stevenson	2	0	You watch'd the sun's ray	Welsh Air	1	0
Take back the sigh	Moore	2	0	Zounds, my lad	Cooke.....	1	0
Tarry, ye moments	Kelly	1	6				

DUETS.

ALAS! poor Lubin	Stevenson	s. d.	1 6
As with slow-moving oar	King	2 0	
Catherine	Lady C. Stewart	2 0	
Chieftain	Stevenson	2 0	
Chink-a-chink	Horn	1 6	
Congenial to friends	Stevenson	2 0	
Dear, in pity	Ditto	1 6	
Dragon fly	Smith	2 0	
Dress, with me, the myrtle bower	Stevenson	1 6	
Edmund of the hill	Ditto	1 6	
Fare thee well!	Ditto	2 0	
Flowers in the east	Kelly	2 0	
Heave one sigh	Horn	1 0	
Here is the lip	Moore	2 0	
He's gone, ah! me	Kemp	2 0	
How happy pass'd morn's pleasant dream	Sanderson	1 6	
If fortune smile	Kelly	1 6	
In search of glory	Cooke	2 6	
Invest my head with fragrant rose	Stevenson	2 0	
Joya that pass away	Moore	2 0	
Lady, by Cupid's darts I swear	Dr. Clarke	2 6	
Life-boat	Moore	2 6	
Love and the sun-dial	Ditto	2 0	
Love, my Mary, dwells	Stevenson	2 0	
Love, wand'ring thro' the golden maze	Ditto	2 0	
Mourn not, silly mortals	Stevenson	2 0	

Nights of music	Moore	2
No! never shall my soul forget	Stevenson	2
Now bright July to pleasure calls	Horn	2
O dinna weep	J. M. Harris	2
Peace!	Stevenson	2
Send home those long strayed eyes	Ditto	1
Should we be forced to part	Cooke	2
Song of war	Moore	2
Sparkling fountains	Stevenson	2
Surprise	Ditto	1
Tell me where is fancy bred?	Ditto	2
Ditto ditto	Arranged by Bishop	2
That I no longer wish to rove	Stevenson	1
Think on me	Ditto	2
Thro' silent woods	King	2
Tit bits	Cooke	1
Together let us range the fields	Dr. Boyce	1
Turn to this heart	Horn	1
Warrior's soul is all in arms!	Cooke	2
Well-a-day!	Horn	1
When in languor sleeps the heart	Stevenson	2
When Jove from the skies	Horn	1
When war unfurls his banner bright	King	1
Where is the light from Lara's tower?	Stevenson	2
While parted from the youth I love	King	1
Wilt thou say farewell, love?	Bishop	2
Would you gain by art?	Kelly	1
Young rose	Moore	2

GLEES.

A broken cake	Stevenson	s. d.	2 0
Allen-a-Dale	Horn	2 6	
And will he not come again	Stevenson	1 6	
Archer's glee	Ditto	1 6	
Awake! Apollo calls	Ditto	1 6	
Banks of Allanwater	Huxes	2 6	
Blithe are the bowers of Mosellai	Kelly	2 0	
Blest were the days	Stevenson	2 6	
Boat trio—"Row gently, row"	Ditto	2 0	
Buds of Roses	Ditto	2 6	
Canadian boat-song	Moore	3 0	
Cease not yet, sweet bard!	Stevenson	2 0	
Come, buy my cherries, &c.	Ditto	2 0	
Come, follow me	Ditto	5 0	
Doubt thou the stars are fire	Ditto	1 6	
Ella	Ditto	2 6	
Fairy glee	Ditto	5 0	
Fill, fill the goblet	Aylmer	1 6	
Finland love-song	Moore	2 6	
Give me the harp	Stevenson	5 0	
Happy love	Ditto	2 0	
Mark! the bell is ringing	Ditto	2 0	
Mark! thro' the long resounding halls	King	1 6	
Here's the bower	Stevenson	2 6	
Hermits	Ditto	3 0	
Holy be the pilgrim's sleep	Moore	5 0	
I mark'd not eyes	Stevenson	2 0	

Lonely isle	Horn	3
Merrily O!	Stevenson	2
Mountain cot	Richards	2
Nor throne of state	Kelly	1
Now is the merry month of May	Stevenson	5
Now let the warrior wave his sword	Moore	2
Now the star of day is high	Stevenson	3
Ocean king	West	2
Oh! lady fair!	Moore	3
Oh! stay, sweet fair	Stevenson	3
Oh! tell me, pilgrims	Ditto	3
Raise the song	Stevenson	1
Roderigh Vich-Alpine	Horn	2
Sigh not thus, oh! simple boy	Moore	2
Sir Rowland the brave	Stevenson	2
Soldier, rest!	Kemp	1
Song that lightens the languid way	Moore	2
Sweet lady, look not thus again	Stevenson	2
This is love	Moore	2
Ting-a-tingle	Horn	2
To the brook and the willow	Stevenson	2
Under the greenwood tree	Ditto	2
Under the hawthorn tree	Ditto	2
Up, quit the bower	Atwood	2
We fairy folk	Stevenson	2
When time, who steals our years	Phelps	2
Where shall the lover rest?	Stevenson	2
Wood nymph	Smith	2
Wreaths of flowers	Stevenson	2

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Blaize et Babet	Howell	Minuetto. Flute accomp.	Little
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